

DEPARTMENT MUSIC

2004-2005
Season

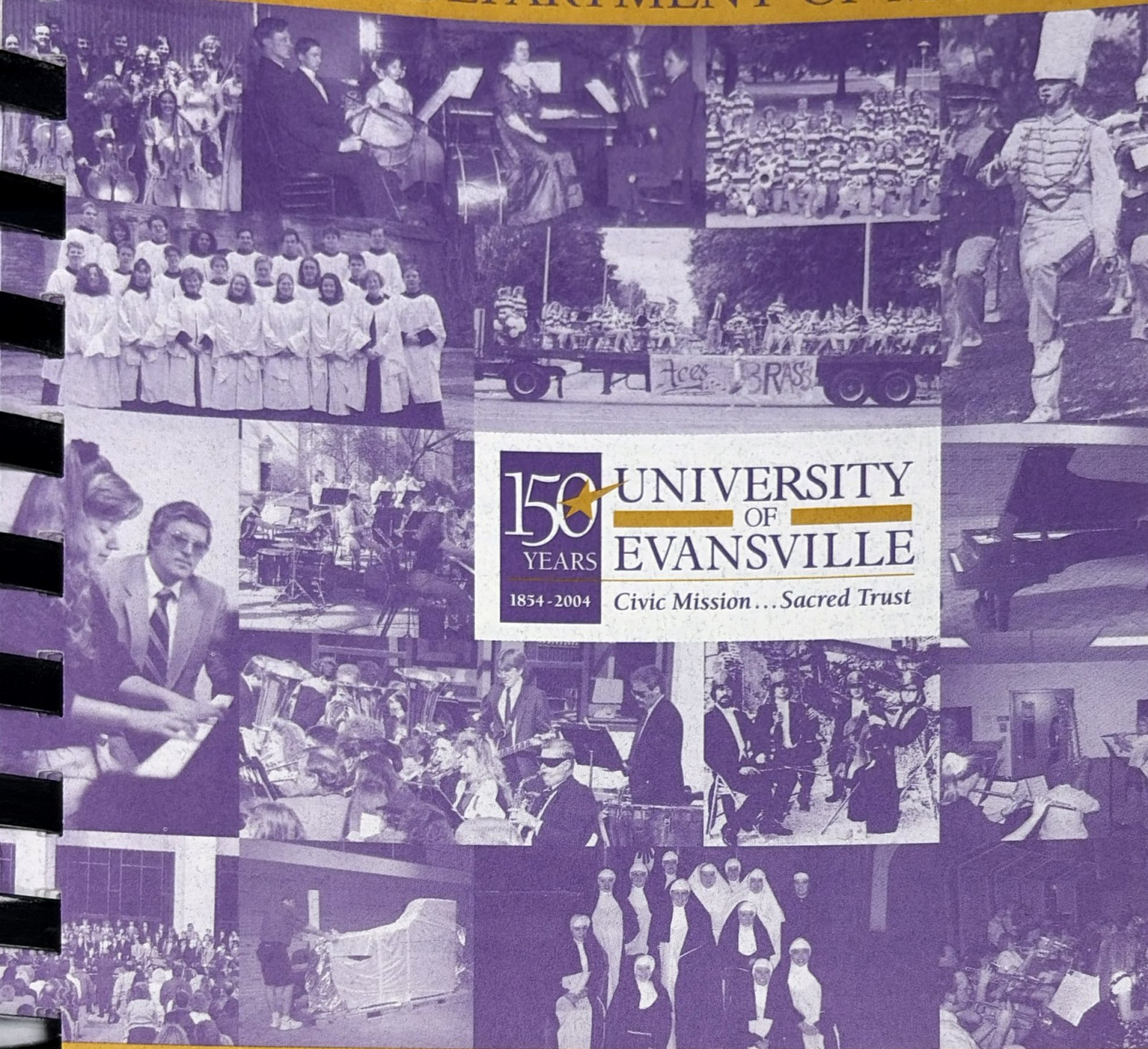
DEPARTMENT OF MUSIC FACULTY

Beverly Attinger – Piano
Adam Ballif, DMA – Clarinet
David Beem – Cello/Eykamp String Quartet
Louise Benton – Harp
William Bootz, DMus – Trombone
Renato Butturi – Guitar
Debra Cordell – Music Therapy
Carol Dallinger – Violin
Elizabeth Dodd – Voice
Anne Fiedler – Piano
Anne Geissinger – Voice
John Jordan, PhD – Music History
Edwin Lacy, DMus – Saxophone/Bassoon
Richard Loheyde, DMA – Orchestra
John Macfarlane – Violin/Eykamp String Quartet
Christopher McKay – Viola/Eykamp String Quartet
Dean Musson – Music Education
Tim Pearson – String Bass
Johnny Poon, DMA – Voice
Dawn Posey – Violin
Douglas Reed, DMA – Organ
Elizabeth Robertson, DMus – Oboe
Erin Schmidt – Horn
Todd Sheehan – Percussion
Margaret Sippey – Flute
Elizabeth Truitt – Voice
Jon Truitt, DMA – Voice
Garnet Ungar, DMA – Piano
Roberta Veazey – Voice/Department Chair
Mary Ellen Wylie, PhD – Music Therapy
Timothy Zifer, DMA – Trumpet

SUZUKI VIOLIN PROGRAM FACULTY

Danette Coughlan – Violin
Diana Hummel – Violin
Maria Mastropaolo – Violin
Sheryl Schuster – Violin

DEPARTMENT OF MUSIC



FALL FACULTY GALA

86TH ANNUAL OPENING CONCERT

Tuesday, August 31, 2004
Wheeler Concert Hall
7:30 p.m.

FALL FACULTY GALA

PROGRAM

Opening Remarks

Roberta Veazey
Chair, Department of Music

Largo al factotum..... Gioacchino Rossini
from *Il Barbiere di Siviglia* (1792-1868)
Jon Truitt, Baritone
Garnet Ungar, Piano

Concerto a Tromba Principale..... Johann Nepomuk Hummel
III. Rondo (1778-1837)
Timothy Zifer, Trumpet
Anne Fiedler, Piano

Ständchen..... Richard Strauss
(1864-1949)
Elizabeth Dodd, Soprano
Anne Fiedler, Piano

Looking Back (1987) David Friedman
(b. 1944)
Todd Sheehan, Vibraphone

Le Rossignol Matyas Seiber
from Four French Folk Songs
Roberta Veazey, Soprano
Renato Butturi, Guitar

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- Taking flash photographs
- Using electronic devices (remember to turn off your cellular telephones, beepers and alarm watches)
- Entering or leaving during the performance
- Making other extraneous sounds, such as may be caused by candy wrappers

Children who are able to sit quietly during the performance are welcome at our concerts.

Urlicht Gustav Mahler
from *Des Knaben Wunderhorn* (1860-1911)

William Bootz, Trombone
Anne Fiedler, Piano

Vissi d'Arte Giacomo Puccini
from *Tosca* (1858-1924)

Elizabeth Truitt, Soprano
Garnet Ungar, Piano

Finale: Allegro con brio Franz Joseph Haydn
from String Quartet in G minor, (1732-1809)
Op.74, No. 3 ("Reiterquartett")

Eykamp String Quartet
John Macfarlane, Violin
Dawn Posey, Violin
Christopher McKay, Viola
David Beem, Cello

Trois pièces brèves Jacques Ibert
Assez lent; Allegro scherzando (1890-1962)

Andante
Allegro

Harlaxton Quintet
Margaret Sippey, Flute
Elizabeth Robertson, Oboe
Adam Ballif, Clarinet
Erin Schmidt, Horn
Edwin Lacy, Bassoon

Ushers courtesy of Phi Mu Alpha Sinfonia
and Sigma Alpha Iota

DEPARTMENT OF MUSIC

150 YEARS UNIVERSITY OF EVANSVILLE 1854-2004 Civic Mission... Sacred Trust

ERIN SCHMIDT
HORN

Tuesday, September 7, 2004
Wheeler Concert Hall
7:30 p.m.

ERIN SCHMIDT, HORN

Garnet Ungar, Piano

PROGRAM

Lied ohne Worte, Op. 2 Oscar Franz
(Song without Words) (1843-1886)

Sonata for Horn and Piano (1939) Paul Hindemith
I. Massig bewegt (1895-1963)
II. Ruhig bewegt
III. Lebhaft

Images, Bk. 1 Claude Debussy
Reflets dans l'eau (1862-1918)
Hommage à Rameau
Mouvement

Garnet Ungar, Piano

Nocturno, Op. 7 Franz Strauss
(1822-1905)

La Chasse de Saint Hubert Henri Busser
(1872-1973)

Ushers courtesy of Phi Mu Alpha Sinfonia
and Sigma Alpha Iota

DEPARTMENT OF MUSIC

150 YEARS UNIVERSITY OF EVANSVILLE
 1854-2004 *Civic Mission... Sacred Trust*

Tuesday, September 21, 2004
Wheeler Concert Hall
7:30 p.m.

TRANSLATIONS

Four Serious Songs

**For that which befalleth the sons of men
befalleth beasts**

For that which befalleth the sons of men
befalleth beasts,
as the one dieth, so dieth the other;
yea, they have all one breath;
so that a man hath no preeminence above
a beast:
for all is vanity.

All go unto one place;
all are of the dust
and all turn to dust again.
Who knoweth the spirit of man
that goeth upward,
and the spirit of the beast
that goeth downward to the earth?
Wherefore I perceive that there is nothing
better,
than that a man should rejoice in his own
works;
for that is his portion:
for who shall bring him to see
what shall be after him?

So I returned, and considered

So I returned, and considered
all the oppressions that are done under
the sun:
and behold the tears of such
as were oppressed, and they had no
comforter;
and on the side of their oppressors there
was power;
but they had no comforter.
Wherefore I praised the dead
which are already dead
more than the living
which are yet alive.
Yea, better is he than both they, which
hath not yet been,
who hath not seen the evil work
that is done under the sun.

**O death, how bitter is the remembrance
of thee**

O death, how bitter is the remembrance
of thee
to a man that is at peace in his possessions,
unto the man that hath nothing to distract
him,
and hath prosperity in all things,
and that still hath strength
to receive meat!
O death, how bitter is the remembrance
of thee.
O death, how acceptable is thy sentence
unto a man
that is needy and that faileth in strength,
that is in extreme old age, and is distracted
in all things,
and that looks for no better lot,
nor waiteth on better days!
O death, how acceptable is thy sentence.

**Though I speak with the tongues of men
and of angels**

Though I speak with the tongues of men
and of angels,
and have not love,
I am become as sounding brass,
or a tinkling cymbal.
And though I have the gift of prophecy,
and understand all mysteries,
and all knowledge;
and though I have all faith,
so that I could remove mountains,
and have not love,
I am nothing.
And though I bestow all my goods to feed
the poor,
and though I give my body to be burned,
and have not love,
it profiteth me nothing.
For now we see through a glass, darkly;
but then face to face;
now I know in part;
but then I shall know
even as also I am known.
And now abideth faith, hope, love,
these three;
but the greatest of these is love.

Songs of Don Quixote

Don Quixote's song of departure

This new castle, this new building,
enriched with marble and porphyry,
where love built a castle for his empire
and all of heaven added their skills,
a rampart, a fortress against vice,
where a virtuous mistress hides herself

away,
that the eye beholds and the spirit admires,
forcing hearts to her service.

It is a castle, made in such a way
that none may approach its door
unless he has saved his people from the

Great Kings,
victorious, valiant and loving.
No knight, no matter how adventurous,
can enter without being such a person.

Song for Dulcinea

A day lasts a year
if I don't see my Dulcinea.
But Love, to sweeten my languishing, has
painted her face
in the fountain and the cloud,
in each dawn and each flower.

A day lasts a year
if I don't see my Dulcinea.
Ever near and ever far,
star of my long journeys.
The wind brings me her breath
when it blows over the jasmine flowers.

A day lasts a year
if I don't see my Dulcinea.

Song of the Duke

Here let me sing the lady of my dreams,
who raises me above this muddy century.
Her diamond heart has never known a lie.
The rose hides itself at the sight of her
cheek.

It is for her that I attempted high
adventures.

My arm freed the princess from servitude.
I defeated the enchanter and confused the
forsworn.

I bent the universe to pay her homage.
Lady for whom I roam alone on this earth,
the only one not a prisoner of false
appearances,

I maintain before any foolhardy knight
your peerless brilliance and excellence.

Song of the death of Don Quixote

Don't cry, Sancho. Don't cry, my good
fellow.

Your master isn't dead, he hasn't left you.
He lives on a happy island
where everything is pure and there are
no lies.

He has found his island at last,
and some day you will join him on this
long-desired island, Friend Sancho!

Books burn to piles of ashes.

If books killed me,

I just need one to live.

A phantom in life and real in death –
such is the strange fate of poor

Don Quixote.

JON TRUITT, BARITONE

Garnet Ungar, Piano
Richard Faith, Piano

PROGRAM

Revenge, Timotheus Cries..... George Frederic Handel
from *Alexander's Feast* (1685-1759)

Vier ernste Gesänge..... Johannes Brahms
(1833-1897)
1. Denn es gehet dem Menschen wie dem Vieh
2. Ich wandte mich und sahe an Alle
3. O Tod, wie bitter bist du
4. Wenn ich mit Menschen und mit Engelszungen redete

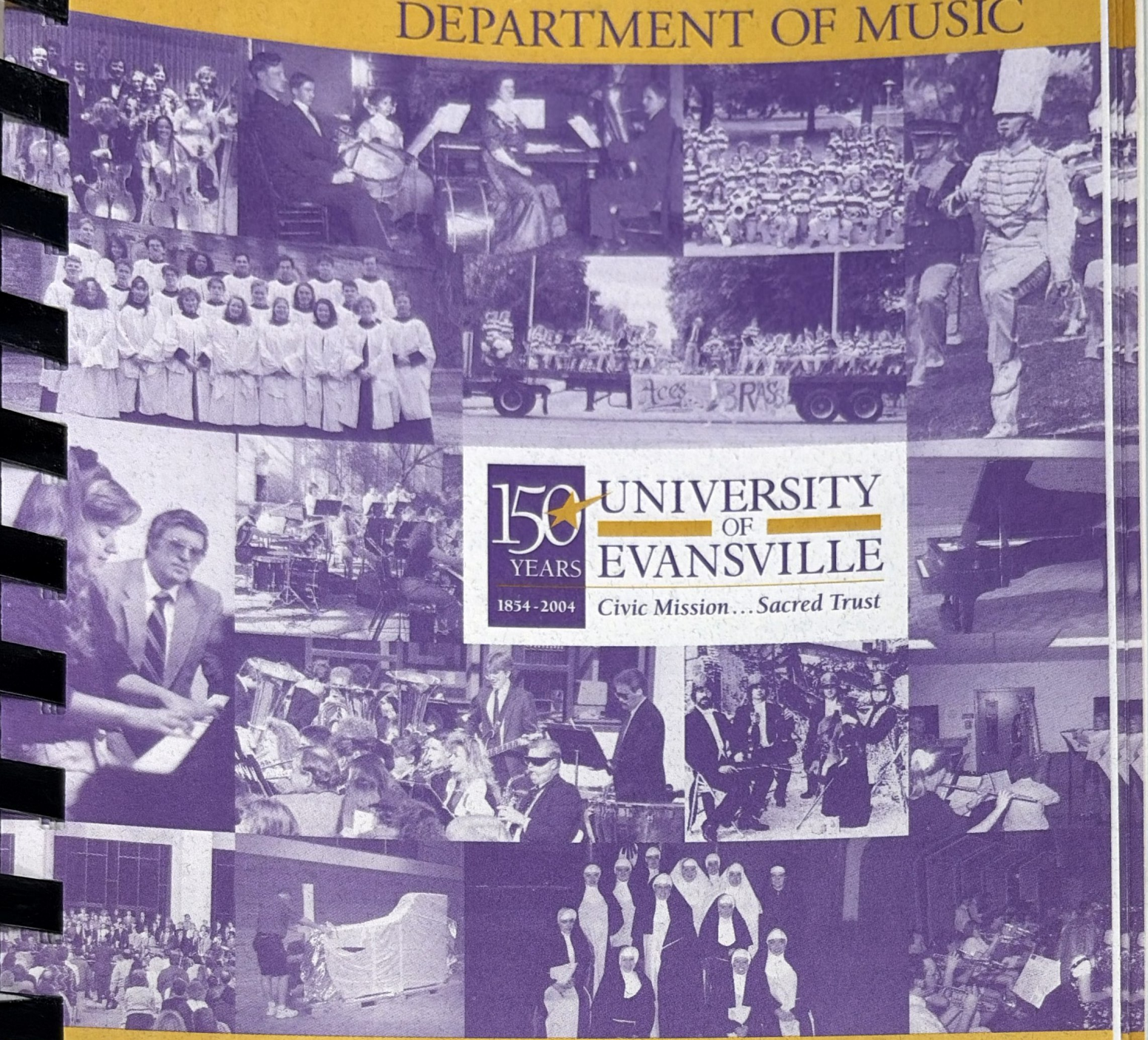
INTERMISSION

Chansons de Don Quichotte..... Jacques Ibert
(1890-1962)
1. Chanson du départ de Don Quichotte
2. Chanson à Dulcinée
3. Chanson du Duc
4. Chanson de la mort de Don Quichotte

William Butler Yeats Lyrics Richard Faith
(b. 1926)
1. The Lake Isle of Innisfree
2. The Song of Wandering Aengus
3. The Wind Blows Out of the Gates of the Day
4. I Hear the Shadowy Horses
5. The Wild Swans at Coole

Ushers courtesy of Phi Mu Alpha Sinfonia
and Sigma Alpha Iota

DEPARTMENT OF MUSIC



150 YEARS
1854 - 2004
UNIVERSITY OF EVANSVILLE
Civic Mission... Sacred Trust

FAMILY WEEKEND

PRISM CONCERT

Saturday, September 25, 2004
Neu Chapel
2:00 p.m.

PRISM CONCERT

PROGRAM

- The Star-Spangled Banner..... Francis Scott Key
Coney Island Baby arr. Smith
Treble without a Cause arr. The Mainstreeters
- Slavonic Dance No. 8 in G Minor Antonín Dvořák
Symphony Orchestra
- Elijah Rock..... arr. Moses Hogan
University Choir
- Petite Suite Jean Berger
Allegretto grazioso
- Evening Prayer Engelbert Humperdinck
arr. Elliot Del Borgo
- Suite for String Orchestra Leoš Janáček
Presto
String Ensemble
- Apple Honey..... Woody Herman
arr. Rick Stitzel
- Cubano Chant..... Ray Bryant
arr. Michael Mossman
Jazz Ensemble I
- “Nymphs” for Flute Quartet III Gary Shocker
In the Air
Flute Ensemble
- Mambo Furioso Brant Karrick
Wind Ensemble

Ushers courtesy of Phi Mu Alpha Sinfonia
and Sigma Alpha Iota

TREBLE WITHOUT A CAUSE PERSONNEL

Johnny M. L. Poon, Director

David Hudson
Jacob Pence

Taylor Campbell

Chris Grant

Patrick Lane

SYMPHONY ORCHESTRA PERSONNEL

Richard Loheyde, Director

Violin I

Frank Auer*
Hannah Kim
Christa Shipley
Amy Lawson
Amanda Beaman
Erin Walsh
Maryann Aldridge
Shelly Muneoka
Patrick Lane

Violin II

Sarah Pearce*
Emily Caudill
Shelly Roberts
Amanda Becht
Annmarie Hennig
Krystal Names
Penny Stewart
Angela Paoletti
Mallory Ridenour
Erin Whaley
Shannon Chaney
Zachary Guenzel

Viola

Jennifer Reed*
Danielle Gomez
Amanda Spence
Josh Riedford
Kathleen Wilson
Javier Peralta
Stacy Dodson

Cello

Susannah
Montandon*
Bethany Sibenaller
Melinda Hummel

Bass

Jacob Harrie*
Justin Bennet

Flute

Mary Tucker*
Anna Everitt

Piccolo

Mary Reuter

Oboe

Brandon Vukovich*
Amanda Egolf

Clarinet

Carrie White*
Natasha Judy

Bassoon

Sara Edenfield*
Brian Naas

Horn

Beth Buechler*
Sunnie Otto
Sara Edmondson
Vanessa Quirarte

Trumpet

Don Pettit*
Tiffany Rahm

Trombone

Josh Bowman*
Patrick Ritsch

Timpani

Michael Kuhr

Percussion

Allison Field
Emily Etchison

*Principal Player

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UNIVERSITY CHOIR PERSONNEL

Johnny M. L. Poon, Director

Katie Kenne and Tim Weisman, Accompanists

Soprano

Kristen Bremmer
Heather Burns
Caley Chaney
Heather Cottrell
Emily Cox
Kristin Fuemmeler
Mary Giesman
Janna Jennison
Kristen Meyer
Sarah Parkinson
Denise Tatham
Jessica Warford

Alto

Ashley Albertson
Erin Barnett
Amanda Connott
Elizabeth Higginbotham
Cathryn Johns
Kathleen Neal
Blythe Philp
Patricia Woerter

Baritone/Bass

Anthony Belpedio
Seth Fulkerson
Charles Leferink
Eric Lund
Jacob Pence
Richard Sears
Richard Shipley
Jeffrey Viniard

Tenor

Kevin Brunacini
Zachary Cullen
Chris Grant
David Hudson
John Wenzel

JAZZ ENSEMBLE PERSONNEL

Edwin Lacy, Director

Saxophones

Monte Skelton
Malora Huggins
Zach Cato
Chris Ashworth
Tara Chatmon

Trumpets

Greg Keith
Don Pettit
Alex Smith
Noah Stubbs

Rhythm

Zach Guenzel, Piano
Eric Lund, Guitar
Jon Treece, Bass
Mike Kuhr, Drums

Trombones

Josh Bowman
Jerry Underwood
Rose Vorenkamp
Blair Bozoarth

FLUTE ENSEMBLE PERSONNEL

Margaret A. Sippey, Director

Mary Tucker

Mary Reuter

Erin Barnett

Elissa Bickell

WIND ENSEMBLE PERSONNEL

Timothy Zifer, Director

Piccolo

Mary Reuter

Flute

Erin Barnett*
Anna Everitt
Mary Tucker
Elissa Bickell

Oboe

Brandon Vukovich*
Amanda Egolf

E♭ Soprano

Clarinet

Natasha Judy

Clarinet

Carrie White*
Diane Meyer
Rachel Brim
Shana Creason
Sara Stuckenburg
Andy Scudder

Bass Clarinet

Nate Slaton
Megan Stuart

Bassoon

Brian Naas*
Sara Edenfield
Elizabeth Carter

Alto Saxophone

Monte Skelton*
Tara Chatmon

Tenor Saxophone

Malora Huggins

Baritone

Saxophone

Nathan Dellinger

Cornet

Greg Keith*
Tiffany Rahm
Don Pettit
Kathryn Peters

Trumpet

Alex Smith
Josette Sims

Horn

Beth Buechler*
Sara Edmondson
Sunnie Otto
Vanessa Quirarte

Trombone

Josh Bowman*
Christopher
Huntowski
Patrick Ritsch

Euphonium

Rose Vorenkamp

Tuba

Aaron Sisson

Timpani

Michael Kuhr*

Percussion

Allison Field
Emily Etichson
Joey Schrott
Andy Noelle

*Principal Player

Please join us in Krannert Gallery
for a reception following the concert.



FACULTY RECITAL

EDWIN LACY
BASSOON

Tuesday, September 28, 2004
Wheeler Concert Hall
7:30 p.m.

EDWIN LACY, BASSOON

Douglas O'Neill, Piano and Harpsichord

David Beem, Cello
Adam Ballif, Clarinet

PROGRAM

Sonata in C Major..... Johann Friedrich Fasch
Largo (1688-1758)
Allegro
Andante
Allegro assai

Valsas para Fagote Solo Francisco Mignone
Aquela Modinha que o Villa Não Escreveu (1897-1986)
Valsa da Outra Esquina
Valsa-Choro

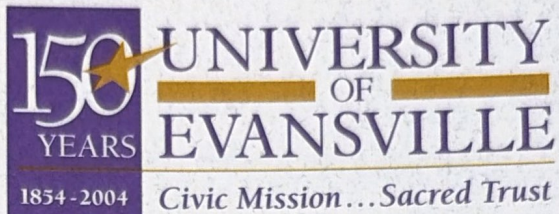
Theme and Variations..... Balys Dwarionas
(1904-1972)

INTERMISSION

Duo Sonato for clarinet and bassoon (1922) Francis Poulenc
Allegro (1899-1963)
Romance
Final

Sarabande et Cortege..... Henri Dutilleux
Andante moderato; Allegretto scherzando (b.1916)
Nocturne: Presque adagio
Final: Allegro

Ushers courtesy of Phi Mu Alpha Sinfonia
and Sigma Alpha Iota



Thursday, September 30, 2004
Wheeler Concert Hall
7:30 p.m.

ALESSANDRA MARIA AMMARA, PIANO

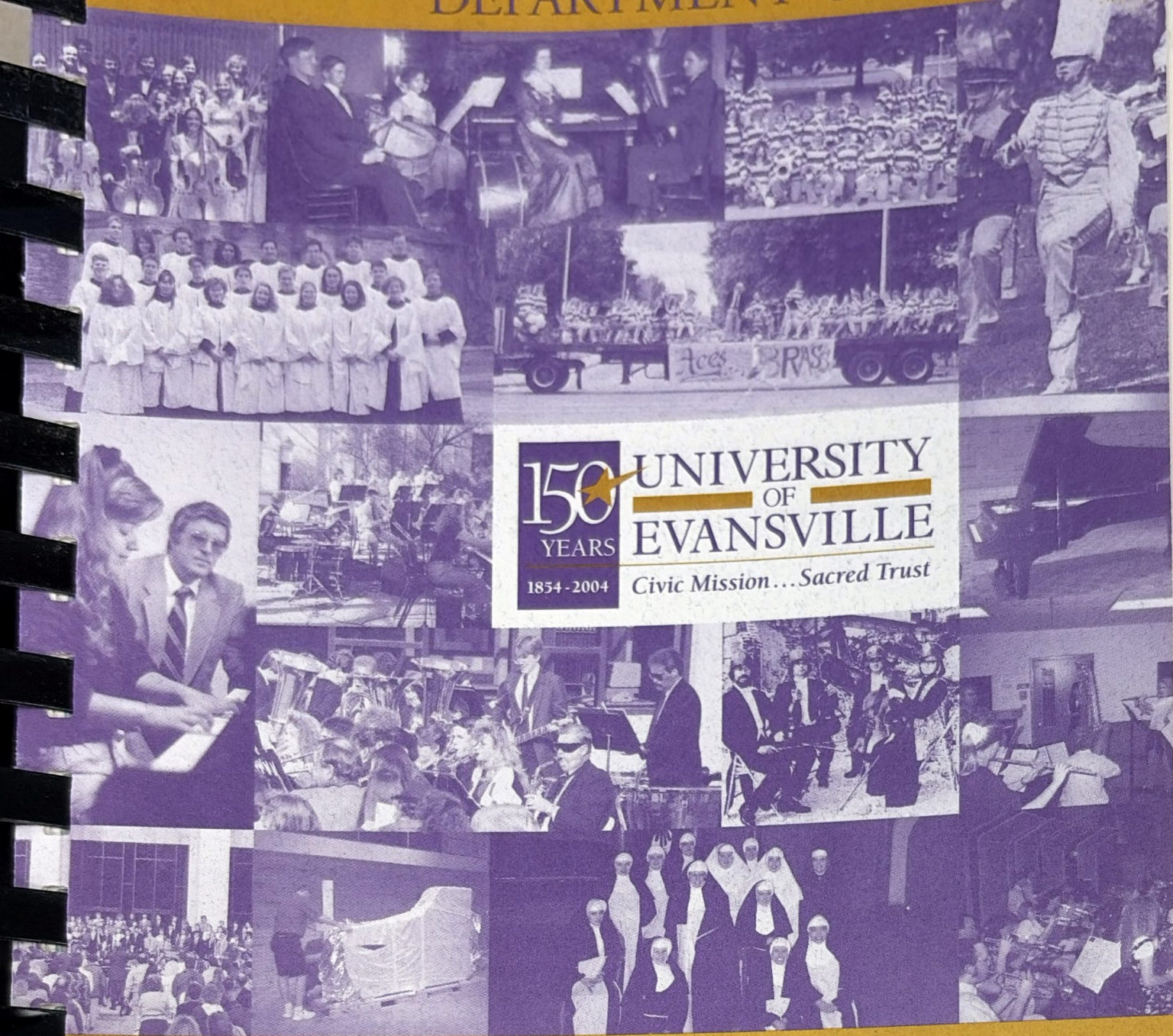
PROGRAM

- Davidbündlertänze, Op. 6 Robert Schumann
(1810-1856)
Lebhaft (lively)
Innig (heartfelt)
Mit Humor (with humor)
Ungeduldig (impatiently)
Einfach (simply)
Sehr Rasch (very quick)
Nicht schnell (not fast)
Frisch (brisk)
Balladenmässig. Sehr rasch (in the style of a ballad, very quick)
Einfach (simply)
Mit Humor (with humor)
Wild und lustig (wild and cheerful)
Zart und singend (tender and singing)
Frisch (brisk)
Mit gutem Humor (with good humor)
Wie aus der Ferne (as from the distance)
Nicht schnell (not fast)

INTERMISSION

- Ballade in G Minor, Op. 23..... Frédéric Chopin
(1810-1849)
Ballade in F Major, Op. 38
Ballade in A-flat Major, Op. 47
Ballade in F Minor, Op. 52

Ushers courtesy of Phi Mu Alpha Sinfonia
and Sigma Alpha Iota



FACULTY RECITAL

CAROL DALLINGER
VIOLIN

Tuesday, October 5, 2004
Wheeler Concert Hall
7:30 p.m.

CAROL DALLINGER, VIOLIN

Anne Hastings Fiedler, Piano

Sarah Bielish, Violoncello

Richard Faith, Piano

Dawn Posey, Violin

PROGRAM

In Celebration of the University's Sesquicentennial Year

Three Romances for Violin and Piano, Op. 22 Clara Wieck Schumann
I. Andante molto (1819-1896)
II. Allegretto
III. Leidenschaftlich schnell

Sonatensatz (Scherzo from F.A.E. Sonata) Johannes Brahms
(1833-1897)

Kujawiak Mazurka..... Henryk Wieniawski
Romance from Concerto No. 2 in D Minor, Op. 22 (1835-1880)

I Dream of Jeannie with the Light Brown Hair..... Stephen Collins Foster
(1826-1864)

INTERMISSION

Trio for Violin, Cello and Piano..... Richard Faith
I. Moderato espressivo (b. 1926)
II. Andante espressivo
III. Allegro scherzando
IV. Presto

Oblivion for Two Violins, Cello and Piano..... Astor Piazzolla
(1921-1992)
arr. Derek Snyder

Ushers courtesy of Phi Mu Alpha Sinfonia
and Sigma Alpha Iota

2004-2005
Season

STRING ENSEMBLE

BRASS QUARTET

PIACEVOLE WOODWIND
QUINTET

Sunday, October 17, 2004
Wheeler Concert Hall
4:00 p.m.

PERSONNEL

STRING ENSEMBLE

Richard Loheyde, Director

Violin I

Frank Auer*
Hannah Kim
Erin Walsh

Violin II

Sarah Pearce*
Emily Caudill
Amanda Becht
Annmarie Hennig
Krystal Names
Angela Paoletti

Viola

Jennifer Reed*
Danielle Gomez
Amanda Spence

Cello

Susannah Montandon*
Bethany Sibenaller
Melinda Hummel

*Principal Player

BRASS QUARTET

Erin Schmidt, Director

Tiffany Rahm, Trumpet
Noah Stubbs, Trumpet
Sara Edmondson, Horn
Rose Vorenkamp, Euphonium

PIACEVOLE WOODWIND QUINTET

Erin Schmidt, Director

Mary Tucker, Flute
Brandon Vukovich, Oboe
Carrie White, Clarinet
Sara Edmondson, Horn
Sara Edenfield, Bassoon

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

STRING ENSEMBLE BRASS QUARTET PIACEVOLE WOODWIND QUINTET

PROGRAM

Petite Suite for String Orchestra Jean Berger
Allegretto grazioso (1909-2002)

Evening Prayer..... Engelbert Humperdinck
(1854-1921)
arr. Elliot Del Borgo

Idyll for String Orchestra..... Leoš Janáček
(1854-1928)

Suite for String Orchestra Leoš Janáček

String Ensemble

Nocturne, Op. 15, No. 3 Frederic Chopin
(1810-1849)
arr. R.B. Fitzgerald

Morning Prayer Pytor Tchaikovsky
(1840-1893)
arr. R.B. Fitzgerald

Andante con Moto Felix Mendelssohn
from Motet No. 18, Op. 69, No. 2 (1809-1847)
arr. R.B. Fitzgerald

Gavotte Jean Baptiste Lully
(1639-1687)
arr. R.B. Fitzgerald

Brass Quartet

Three Shanties for Wind Quintet Malcolm Arnold
I. Allegro con brio (b. 1921)

II. Allegretto semplice

III. Allegro vivace

Piacevole Woodwind Quintet

2004-2005
Season

FACULTY RECITAL
GARNET UNGAR
PIANO

Tuesday, October 19, 2004
Wheeler Concert Hall
7:30 p.m.

ORCHESTRA PERSONNEL

Violin I

Carol Dallinger
Tania Dunn
Frank Auer

Violin II

Betsy Heiger
Lisa Lance
Hannah Kim

Viola

Richard Loheyde
Jeneen Gumula
Danielle Gomez

Cello

Sarah Bielish
Susannah Montandon
Bethany Sibenaller

Bass

Timothy Pearson

Oboe

Elizabeth Robertson
Brandon Vukovich

Horn

Erin Schmidt
Stephen Slater

GARNET UNGAR, PIANO

PROGRAM

Concerto No. 9 in E-flat Major, K. 271,
"Jeunehomme" Wolfgang Amadeus Mozart
Allegro (1756-1791)
Andantino
Rondeau. Presto-Menuetto-Tempo primo

INTERMISSION

Fantaisie-Impromptu in C-sharp Minor, Op. 66 Frédéric Chopin
Mazurka in A Minor, Op. 59, No. 1 (1810-1849)
Mazurka in A-flat Major, Op. 59, No. 2
Mazurka in F-sharp Minor, Op. 59, No. 3
Nocturne in C-sharp Minor, Op. 27, No. 1

Hungarian Rhapsody No. 11 Franz Liszt
(1811-1886)

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Cello Suite No. 1 in G Major, BWV 1007.....J. S. Bach
Prelude (1685-1750)

Michael I. Kuhr, Marimba

Partita for Solo Clarinet.....William Presser
I. Allegro (1916-2004)
II. Adagio
III. Allegro

Carrie White, Bb Clarinet

Piano Sonata.....Aaron Copland
Vivace (1900-1990)
Andante Sostenuto

Rachel Sammet, Piano

Three Shanties for Wind Quintet.....Malcolm Arnold
Allegro con brio (b. 1921)
Allegretto semplice
Allegro Vivace

Piacevole Woodwind Quintet

Mary Tucker, Flute
Brandon Vukovich, Oboe
Carrie White, Clarinet
Sara Edmondson, Horn
Sara Edenfield, Bassoon

Thursday, October 21, 2004
Wheeler Concert Hall
11:00 a.m.

2004-2005
Season

MEN'S CHORUS
WOMEN'S CHORUS

Saturday, October 23, 2004
Wheeler Concert Hall
2:00 p.m.

PERSONNEL

MEN'S CHORUS

Johnny M. L. Poon, Director

Tenor I

Nick Barrett
Kevin Brunacini
Jason Crites
Ross Kuester

Tenor II

Zach Cullen
Andrew Davenport
Todd Kuester
Kevin Kunst
Alan Traxler

Baritone

Andrew Bean
Joseph Martinez
Patrick Ritsch
Stuart Rose
Richard Sears
Jeff Viniard
John Wenzel

Bass

Daniel Brown
Paul Clemens
Jacob Pence
Jeremy Moore

WOMEN'S CHORUS

Jon Truitt, Director

Katie Sanford, Accompanist

Altos

Sonya Barnett
Leah Barr
Cara Batema
Melanie Brison
Shanna Creason
Krista Dall
April Doxie
Stephanie Ernst
Anna Everitt
Erika Haaland
Gabrielle Hopp
Misty Kienzynski
Kara Kiesel
Kathryn Kiser
Wai Yan Lam
Anh Vu Thuy Le
Katherine Maurer
Colleen Morales
Kathleen Neal
Allison Palmer
Britney Ridgway
Emily Ritger
Chelsey Royster
Nichole Sipe
Laura Stuart
Lyubov Tkachuk
Jessica Treberg
Alyssa Turner
Kari Wakeland
Susan Walter
Christina Waltz
Anna Whitaker

Sopranos

Heather Bell
Angela Bohannan
Elizabeth Bosecker
Kristen Bremmer
Molly Brown
Kristyn Chanley
Ashley Clark
Margaret Clinch
Kathryn Cummins
Randa Donnell
Salome Ellis
Amanda Fehrenbacher
Christina Frazier
Lindsay Garrett
Rebekah Hardesty
Kristi Haycox
Christine Heffernan
Elizabeth Higginbotham
Lindsey Holder
Lee Hornung
Tiffany Johnson
Rachel Keith
Christine Kottemann
Patricia Veronica Lin
Sarah Malone
Kathryn Mascaro
Katherine Nare
Valerie Pemberton
Jamie Pilon
Emily Rischmann
Jana Ross
Rachel Sammett
Katherine Sands
Tara Smith
Aimee Spurgeon
Yekaterina Velit
Erin Wilhelmi
Christina Williams
Molly Wilson

MEN'S CHORUS WOMEN'S CHORUS

PROGRAM

O Captain! My Captain John Leavitt

Ave Maria..... T. L. daVittoria

Ride the Chariot..... arr. Henry Smith

Lord, Make Me an Instrument of Thy Peace John Rutter
(b. 1945)

What Shall We Do with the Drunken Sailor..... arr. Robert Shaw

Men's Chorus

Laudate Dominum Marc-Antoine Charpentier
(1645-1704)

arr. Noel Goemanne

Don Pettit and Tiffany Rahm, Trumpets
Michael Kuhr, Timpani

Nigra Sum..... Pablo Casals
(1876-1973)

Simple Gifts Aaron Copland
(1900-1990)
trans. Irving Fine

Zion's Walls Aaron Copland
trans. Irving Fine

This Train Is Bound for Glory..... arr. Mark Hayes

Shenandoah arr. Leonard Stone

Down by the Riverside arr. Kirby Shaw

Women's Chorus

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

2004-2005
Season

WIND ENSEMBLE
FALL CLASSICS

Tuesday, October 26, 2004
Dunigan Hall
McCurdy Alumni Memorial Union
7:30 p.m.

PERSONNEL

Timothy Zifer, Conductor

Piccolo
Mary Reuter

Flute I
Erin Barnett*
Anna Everitt

Flute II
Mary Tucker
Elissa Bickell

Oboe I
Brandon Vukovich*

Oboe II/English Horn
Amanda Egolf

E♭ Soprano Clarinet
Natasha Judy

Clarinet I
Carrie White*
Diane Meyer

Clarinet II
Rachel Brim
Shana Creason

Clarinet III
Sara Stuckenburg
Andy Scudder

Bass Clarinet
Nate Slaton
Megan Stuart

Bassoon I
Brian Naas*

Bassoon II
Sara Edenfield
Elizabeth Carter

Alto Saxophone I
Monte Skelton*

Alto Saxophone II
Tara Chatmon

Tenor Saxophone
Malora Huggins

Baritone Saxophone
Nathan Dellinger

Cornet I
Greg Keith*
Tiffany Rahm

Cornet II
Don Pettit

Cornet III
Kathryn Peters

Trumpet I
Alex Smith

Trumpet II
Josette Sims

Horn I
Beth Buechler*

Horn II
Sara Edmondson

Horn III
Sunnie Otto

Horn IV
Vanessa Quirarte

Trombone I
Josh Bowman*

Trombone II
Christopher Huntowski

Trombone III
Paul Rich

Euphonium
Rose Vorenkamp

Tuba
Aaron Sisson
Anne Lyden

Timpani
Michael Kuhr*

Percussion
Allison Field
Emily Etchison
Joey Schrott
Andy Noelle

FALL CLASSICS

PROGRAM

A Festival Prelude..... Alfred Reed
(b. 1921)

Fantasia in G Major Johann Sebastian Bach
(1685-1750)
Goldman & Leist

Of Sailors and Whales W. Francis McBeth
(b. 1933)
I. Ishmael
II. Queequeg
III. Father Mapple
IV. Ahab
V. The White Whale

INTERMISSION

Symphonic Dance No. 3 Clifton Williams
(1923-1976)

Suite Française Darius Milhaud
(1892-1974)
I. Normandie
II. Bretagne
III. Ile De France
IV. Alsace-Lorraine
V. Provence

The Invincible Eagle John Philip Sousa
(1854-1932)

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Eight Profiles.....Fisher Tull
I. Slowly (1934-1994)
II. Very Fast

Donald R. Pettit III, Trumpet

Rhapsody for Clarinet.....Willson Osborne
(1906-1979)

Natasha Judy, Bb Clarinet

Porgi, Amor.....Wolfgang Amadeus Mozart
From *Le Nozze di Figaro* (1756-1791)

Elizabeth Higginbotham, Soprano
Dwight Huntley, Piano

Ballade for Flute and Piano.....Frank Martin
(1890-1974)

Erin Barnett, Flute
Kristin Jones, Piano

Thursday, October 28, 2004
Wheeler Concert Hall
11:00 a.m.

2004-2005
Season

UNIVERSITY CHOIR
MISSA IN ANGUSTIIS
(NELSON MASS)

Tuesday, November 2, 2004
Neu Chapel
7:30 p.m.



*T*onight's concert is in loving memory of Alma Vaughn – dear friend, poet, humanitarian, musician, gardener, lover and patroness of the fine arts. Whenever there was music, theatre, art or the written word to be enjoyed, Alma was there, soaking in the beauty of the moment. She understood that the essence of art is the shared experience, the touching of souls. Her joy, her insight, her charm, her dignity, her enthusiasm, her wisdom, her gentleness, her grace are celebrated tonight and will continue to be a part of all whose lives she touched. This performance is for you, Alma. *Ars longa, vita brevis.*

UNIVERSITY CHOIR MISSA IN ANGUSTIIS (NELSON MASS)

For soloists, chorus and orchestra in D minor, Hob. XXII:11
Joseph Haydn (1732-1809)

PROGRAM

Kyrie eleison	Caley Cheney, Soprano	Allegro moderato
Gloria in excelsis Deo	Emma Cox, Soprano; Cathryn Johns, Alto John Wenzel, Tenor; Jacob Pence, Bass	Allegro
Qui tollis peccata mundi, misserere nobis	Jacob Pence, Bass	Adagio
Quoniam tu solus Sanctus	Emma Cox, Soprano; Cathryn Johns, Alto John Wenzel, Tenor; Jacob Pence, Bass	Allegro
Credo in unum Deum		Allegro con spiritus
Et incarnatus est	Kristin Fuemmeler, Soprano	Largo
Et resurrexit	Kristin Fuemmeler, Soprano	Vivace
Sanctus		Adagio-Allegro
Benedictus	Kristen Fuemmeler, Soprano; Caley Cheney, Soprano David Hudson, Tenor; Jacob Pence, Bass	Allegretto-Allegro
Agnus Dei	Kristen Fuemmeler, Soprano; Caley Cheney, Soprano David Hudson, Tenor; Jacob Pence, Bass	Adagio
Dona nobis pacem		Vivace

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

PERSONNEL

UNIVERSITY CHOIR

Johnny M. L. Poon, Director
Katie Kinne, Rehearsal Accompanist
Timothy Weisman, Rehearsal Accompanist
Kristin Fuemmeler, Assistant Conductor

Soprano

Kristen Bremmer
Heather Burns
Caley Cheney
Heather Cottrell
Emily Cox
Kristin Fuemmeler
Mary Giesman
Janna Jennison
Kristen Meyer
Sarah Parkinson
Denise Tatham
Jessica Warford

Alto

Ashley Albertson
Erin Barnett
Amanda Connett
Elizabeth Higginbotham
Cathryn Johns
Kathleen Neal
Blythe Philp
Patricia Woerter

Tenor

Kevin Brunacini
Zachary Cullen
Chris Grant
David Hudson
John Wenzel

Bass

Anthony Belpedio
Seth Fulkerson
Charles Leferink
Eric Lund
Jacob Pence
Richard Sears
Richard Shipley
Jeffrey Viniard

CHAMBER ORCHESTRA

Violin I

Dawn Posey*
Tatiana Dunn
John Macfarlane*

Violin II

Kitty Savia
Susan Walker

Viola

Jeneen Gumula
Carol Dallinger*

Cello

David Beem*
Carrie Cimildoro-Beem

Bass

Greg Olsen

Trumpet I

Gregory Keith

Trumpet II

Don Pettit

Timpani

Micheal Kuhr

Organ Obligato

Timothy Weisman

*UE Faculty Member

NOTE

The *Missa in angustiis* ("Mass in straitened times," presumably referring to the continuing Napoleonic threat already reflected two years before in the *Missa in tempore belli*, "Mass in the time of war," known as the "Paukenmesse") is the third of the six Masses, composed in 1798, and in many ways the most striking of all. Its individuality is immediately apparent in the sound of the opening bars, the orchestra consisting of trumpets, drums and obbligato organ in addition to the strings, without woodwinds and horns. There is, as it happens, a prosaic explanation for this unusual scoring, since Prince Nikolaus had disbanded the wind players; only in the last two Masses does the full orchestra return, with the wind in special prominence. In his hands makeshift necessity is transformed into an utterly distinctive sonority, which in turn is an integral part of music of a very special character. Low trumpet fanfares and sustained organ chords underline the key of D minor (unusual for a Mass) in a kyrie that has an inescapable air of tense anxiety about it. The same tone of voice returns in the only other D minor movement, astonishing Benedictus; in a movement that was traditionally treated by Haydn and his Viennese contemporaries expansively and in a contemplative vein, the fanfares step forward from their punctuating role to take over the music completely in a passage that seems to come close to terror in its dissonance with the words "Blessed is he that cometh in the name of the Lord."

The rest of the Mass is not in this mood. The Gloria belongs to the jubilant world of *The Creation*, first performed a few months before. Extended Mass settings (including Haydn's own) of earlier decades all too easily ran the danger of discontinuity, of falling into a series of separate movements with little to bind them together. Now Haydn the symphonist creates huge musical complexes whose span stretches from beginning to end of each liturgical unit. In some respects the late Masses may be seen as an extension of his symphonic development beyond his last symphony, written in 1795. In this Gloria the central B-flat section of the "Qui tollis" within a D major movement represents a tonal expansion that had scarcely begun in the symphonies but which is such a prominent feature of his later music.

The Credo is another symphonic complex, though not tied together, like the Gloria, by the return of the beginning after the slow middle section – indeed it would have been difficult to play again the trump card of the strictly canonic opening between two pairs of voices in octaves, whose impetus shows that there need be nothing academic about canon. In these late Masses the soloists no longer sing self-contained arias, as commonly happened earlier at, for example, "Et incarnates est." Instead they collaborate in all manner of combinations between themselves and with the chorus. Gone is the old demarcation between solo and tutti, aria and chorus, each in its own place. This is more a matter of, as it were, the flexible democracy of symphonic orchestration.

Exactly where Nelson fits into the picture is not clear. The British admiral routed the Napoleonic fleet at the Battle of the Nile on 1 August 1798, when Haydn was almost half-way through the composition of his new Mass; but the assumption, seductive though it is, that the shattering martial fanfares of the Benedictus represent his response to the news will not do. Vienna heard of the British victory only a fortnight after the Mass was finished. Yet the work was certainly associated with Nelson at an early stage.

Edward Olleson

TRANSLATIONS

Kyrie eleison

Lord, have mercy. Christ, have mercy.
Lord, have mercy.

Gloria in excelsis Deo

Glory to God in the highest
And on earth peace to men of goodwill.
We praise You. We bless You.
We adore you. We glorify You.
We give you thanks for Your great glory.
Lord God, Heavenly King,
Almighty God the Father,
Lord Jesus Christ, only Son of the Father;
Lord God, Lamb of God, Son of the Father.

Qui tollis peccata mundi, misserere nobis

You take away the sins of the world;
have mercy on us;
You take away the sins of the world;
receive our prayer;
You sit at the right hand of the Father;
have mercy on us.

Quoniam tu solus Sanctus

For you alone are holy,
You alone are the Lord,
You alone are the most High, Jesus Christ,
With the Holy Spirit, in the glory of God
the Father. Amen

Credo in unum Deum

I believe in one God, the Father,
the Almighty,
Maker of heaven and earth,
Of all that is seen and unseen.
I believe in one Lord Jesus Christ,
the only Son of God,
eternally begotten of the Father.
God from God, Light from Light,
True God from true God; begotten,
not made;
Of one being with the Father;
through Him all things were made.
For us men, and for our salvation,
He came down from heaven;

Et incarnatus est

By the power of the Holy Spirit He became
incarnate from the Virgin Mary
and was made man. For our sake He was
crucified under Pontius Pilate,
He suffered death and was buried.

Et resurrexit

On the third day He rose again in
accordance with the Scriptures;
He ascended into heaven, and is seated at
the right hand of the Father.
He shall come again in glory to judge both
the living and dead,
and His kingdom shall have no end.
I believe in the Holy Spirit, the Lord,
the giver of life,
Who proceeds from the Father and the Son;
With the Father and the Son
He is worshipped and glorified;
He has spoken through the prophets.
I believe in one holy, catholic and
apostolic Church,
I acknowledge one baptism for the
forgiveness of sins,
and I look for the resurrection of the dead,
And the life of the world to come. Amen

Sanctus

Holy, holy, holy Lord,
God of power and might;
Heaven and earth are full of your glory.
Hosanna in the highest.

Benedictus

Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Lamb of God, you take away the sins of the
world; have mercy on us.
Lamb of God, you take away the sins of the
world; grant us peace.

Dona nobis pacem

Grant us peace

Not long ago, after hearing a performance of Bach's *St. Matthew Passion* by the University Choir, Alma was moved to pen a brief history of the UE choral tradition in which she participated. I'm so grateful she did. How appropriate that as we continue our sesquicentennial celebration, we look back to the strength of our past as well as forward to the possibilities of our future. We will indeed "carry on."

Ever since I heard the *Passion* I have wanted to say how beautiful and moving the performance was. It was especially poignant to me because of all those young voices – and I kept thinking of my years in the college choir – which is history – but I wondered who knew what we were like in the thirties – and I thought, I'll tell Roberta.

Our conductor was the president of the College – Earl Enyeart Harper – a highly skilled musician and a specialist in oratorio. He went to the east coast regularly to conduct. His relaxation was to conduct the Little Oratorio Choir. We were five to each section and traveled with a string quartet and piano. We sang without music – selections from mostly *Messiah* and St. Saens' *Christmas Oratorio*. His theory was the smaller the group, the lighter and faster the performance. We were breathless after "For Unto Us." One of the boys sang flawlessly "Every Valley," with his sweet, pure tenor and one of the altos had a really mature voice. "He Was Despised" was always a winner. We were a tight little group.

Prexy is what we called Dr. Harper. He had wanted and hoped to become a Methodist Bishop but when the "powers that be" told him he would not be selected he chose to leave the Indiana Conference and the College. He went to Simpson College for a few years and then on to the University of Iowa, where he lobbied the state legislature for monies for the fine arts building which he is credited for developing. He was a **giant**.

Before he left the College during those frightful thirties depression years, he organized, with some help, the Civic Choral Society – 300 strong. We met in the old, now gone, Central High. We sang *Messiah*, *Elijah*, *Creation* – with great soloists.

So the *Passion* a few nights ago made me remember and become thankful for all those young singers whose lives are richer and stronger because of their contact with great music. Carry on, my dear.

Best love,
Alma

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Time Pieces.....Robert Muczynski
Andante espressivo (b.1929)
Allegro Moderato

Diane Meyer, Clarinet
Beverly Attinger, Piano

Sonata in D minor, K. 64.....Domenico Scarlatti
(1685-1757)

Malora Huggins, Piano

Praeludium in C minor, B.W.V. 549.....J. S. Bach
(1685-1750)

Zach Guenzel, Organ

Mazurka, Op. 6 No. 1.....Frederic Chopin
(1810-1849)

Nick Barrett, Piano

Thursday, November 4, 2004
Wheeler Concert Hall
11:00 a.m.



SENIOR RECITAL

RACHEL SAMMET

PIANO

Saturday, November 6, 2004
Wheeler Concert Hall
2:30 p.m.

RACHEL SAMMET, PIANO

PROGRAM

Fantasia in C Major, Hob. XVII: 4 Franz Joseph Haydn
(1732-1809)

Four Preludes, Op. 31 Alexander Scriabin
(1872-1915)
Andante
Con stravaganza
Presto
Lento

Fantasia No. 12 in B-flat Major Georg Philipp Telemann
(*Fantasies pour le Clavecin: Dozzina 3*) (1681-1767)

Piano Sonata (1939-1941) Aaron Copland
(1900-1990)
Molto moderato
Vivace
Andante sostenuto

Ushers courtesy of Phi Mu Alpha Sinfonia
and Sigma Alpha Iota

GREGORY KEITH, TRUMPET

PROGRAM

Concerto for Trumpet and Piano Alexander Artunian
(b. 1920)

Sonata for Trumpet and Piano Eric Ewazen
(b. 1954)
Lento. Allegro
Allegretto
Allegro con fuoco

Ushers courtesy of Phi Mu Alpha Sinfonia
and Sigma Alpha Iota

2004-2005
Season

SYMPHONY ORCHESTRA

Tuesday, November 9, 2004
Victory Theatre
7:30 p.m.

PERSONNEL

SYMPHONY ORCHESTRA

Richard Loheyde, Director

Violin I

Frank Auer
Hannah Kim
Christa Shipley
Amy Lawson
Amanda Beaman
Erin Walsh
Maryann Aldridge
Patrick Lane
John Macfarlane*
Dawn Posey*
Carol Dallinger*

Violin II

Sarah Pearce
Emily Caudill
Shelly Roberts
Amanda Becht
Annmarie Hennig
Krystal Names
Penny Stewart
Angela Paoletti
Mallory Ridenour
Erin Whaley
Shannon Chaney
Zachary Guenzel
Shelly Muneoka

Viola

Jennifer Reed
Danielle Gomez
Amanda Spence
Josh Riedford
Kathleen Wilson
Christopher McKay*

Cello

Susannah Montandon
Bethany Sibenaller
Melinda Hummel
David Beem*
Sarah Bielish

Bass

Jacob Harrie
Justin Bennet
Tim Pearson*
Greg Olson

Flute

Erin Barnett
Mary Tucker
Anna Everitt
Mary Reuter

Oboe

Brandon Vukovich
Amanda Egolf

Clarinet

Carrie White
Natasha Judy

Bassoon

Brent Mock
Sara Edenfield
Brian Naas

Horn

Beth Buechler
Sunnie Otto
Sara Edmondson
Vanessa Quirarte

Trumpet

Don Pettit
Tiffany Rahm

Trombone

Josh Bowman
Patrick Ritsch
William Bootz*

Timpani

Michael Kuhr

Percussion

Allison Field
Emily Etchison

*UE Faculty Member

SYMPHONY ORCHESTRA

PROGRAM

Slavonic Dance No. 8 in G Minor..... Antonín Dvořák
(1841-1904)

Concerto for Trumpet and Orchestra in E-flat Major Franz Joseph Haydn
Allegro (1732-1809)
Andante
Allegro

Timothy Zifer, Trumpet

Symphony No. 3, Op. 52 Jean Sibelius
Allegro moderato (1865-1957)
Andantino con moto, quasi allegretto
Moderato. Allegro

BIOGRAPHY

Timothy Zifer is in his ninth year of teaching at the University of Evansville, where he serves as associate professor of trumpet and director of bands. In addition to his teaching duties at the University, he holds the principal trumpet position with the Evansville Philharmonic Orchestra. Zifer holds both his master's degree and doctorate in trumpet performance from Louisiana State University. During his doctoral studies he minored in wind conducting. Zifer holds a Bachelor of Music Education from Ohio University. He has studied trumpet with James West (Louisiana State University), William Scarlet (Chicago Symphony), Charles Butler (Seattle Symphony) and Ernest Bastine (Ohio University). Zifer served as the conference host for the International Trumpet Guild in May of 2001. The conference took place on the campus of UE and brought in over 800 attendees from around the world. This past summer, Zifer took UE's Trumpet Ensemble to Denver to perform at the 2004 International Trumpet Guild Conference. UE's Wind Ensemble has also toured extensively. Most recently the ensemble received the gold medal at the Hawaiian Festival of Music in Honolulu. The Wind Ensemble also had the unique opportunity of performing at the opening ceremonies of the 2001 International Trumpet Guild Conference.

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Times of the Miraculous.....Igor Rogaliov
Con moto (b.1948)
Mechanical toy people

Gabrielle Hopp, Guitar
Eric Lund, Guitar
Cara Batema, Guitar

Concertpiece.....Gabriel Pierné

Sara Edenfield, Bassoon
Rachel Sammet, Piano

Intermezzo in B-flat minor, Op. 117, No. 2.....Johannes Brahms
(1833-1897)

Katie Kinne, Piano

Elogio de la Danza.....Leo Brouwer
(b. 1939)

Cara Batema, Guitar

Offrande.....Reynaldo Hahn
(1874-1947)

Blythe Philp, Mezzo-Soprano
Katie Kinne, Piano

Valse Brillante, Op. 34, No. 2.....F. Chopin
(1810-1849)

Colleen Morales, Piano

Adagio and Allegro.....G. F. Handel
(1685-1759)

Monte Skelton, Alto Saxophone
Kristen Bremmer, Piano

Caprichio Arabe.....Francisco Tarrega
(1852-1909)

Gabrielle Hopp, Guitar

Prelude in A-flat Major, WTE I.....J. S. Bach
(1685-1750)

Katherine Maurer, Piano

Solo de Concours No. 7.....Charles Colin
(1832-1881)

Brandon Vukovich, Oboe
Helen Skuggedal Reed, Piano

Thursday, November 11, 2004
Wheeler Concert Hall
11:00 a.m.

GABRIELLE HOPP, GUITAR

PROGRAM

Times of the Miraculous Igor Rogaliov
Con moto (b. 1948)
Mechanical Toy People

Cara Batema and Eric Lund, Guitars

Prelude No. 1 in E Minor Heitor Villa-Lobos
(1881-1959)

Danza Brasileira Jorge Morel
(b. 1931)

Tre Polonesi Concertanti per due Chitarre Mauro Giuliani
Allegretto and Trio (1781-1829)

Renato Butturi, Guitar

Concerto in C Major Antonio Vivaldi
Allegro (1678-1741)
adapted by Frederic Hand

Frank Auer, Violin

Caprichio Arabe Francisco Tarrega
(1852-1909)

Carillon Anonymous

Choro João Teixeira Guimarães de Pernambuco
(1883-1947)

Ushers courtesy of Phi Mu Alpha Sinfonia
and Sigma Alpha Iota

2004-2005
Season

FACULTY RECITAL
TIMOTHY ZIFER
TRUMPET

Tuesday, November 16, 2004
Wheeler Concert Hall
7:30 p.m.

TIMOTHY ZIFER, TRUMPET

DOUGLAS O'NEILL, PIANO

PROGRAM

Suite in D Major George Frideric Handel
(1685-1759)

- I. Overture
- II. Allegro (Gigue)
- III. Aire (Menuetto)
- IV. March (Bourrée)
- V. March

Concerto Johann Nepomuk Hummel
(1778-1837)

- I. Allegro con Spirito
- II. Andante
- III. Rondo (Allegro)

Sonata.....Kent Kennan
(b. 1913)

- I. With strength and vigor
- II. Rather slowly and with freedom
- III. Moderately fast, with energy

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Musica Dominicalis.....Petr Eben
Moto Ostinato (b.1929)

Luba Tkachuk, Organ

Quartet No. 3, Opus 74 #3.....Franz Joseph Haydn
Allegro (1732-1809)

Crescent String Quartet

Frank Auer – Violin I
Amy Lawson – Violin II
Jennifer Reed – Viola
Bethany Sibenaller – Cello

Variations, Opus 33/Carl Maria von Weber
Variation 1, L'istesso tempo (1786-1826)
Variation 3, Poco adagio
Variation 5, L'istesso tempo

Shanna Creason, Clarinet
Beverly Attinger, Piano

Trois Petites Pieces FacilesAlphonse Hasselmans
No. 1, Reverie (1815-1912)
No. 2, Rouet
No. 5, Ronde de nuit

Emily Sights, Harp

"Menuet" from Divertimento in D.....Wolfgang Amadeus Mozart
Moderato (1756-1791)

Megan Steuart, Clarinet
Susan Walter, Piano

FantasieFranz Strauss
Adagio (1822-1905)

Thema

Variation 1, Con brio

Andante con moto

Piu mosso

Sara Edmondson, Horn
Helen Skuggedal-Reed, Piano

Quartet No. 4 in C Major, K. 157 Wolfgang Amadeus Mozart
Presto (1756-1791)

Emily Caudill, Violin I
Amanda Becht, Violin II
Danielle Gomez, Viola
Melinda Hummel, Violincello

Thursday, November 18, 2004
Wheeler Concert Hall
11:00 a.m.

2004-2005
Season

SYMPHONIC WINDS
FALL CONCERT

Thursday, November 18, 2004
Wheeler Concert Hall
7:30 p.m.

PERSONNEL

Timothy Zifer and Dean Musson, Conductors

Piccolo

Steffie Pithoud

Flute

Sara Fryman
Hillary Conley
Kendra Katt
Jenna Rommelman
Jessica Stimpson

Oboe

Amanda Egolf

Clarinet

Erin Bahrt
Rashanda Pease
Natasha Judy
Diane Meyer
Rachel Brim
Sara Stuckenburg

Bass Clarinet

Nate Slaton

Bassoon

Brian Naas
Elizabeth Carter

Alto Saxophone

Amanda Delaney
Jennifer Bayer

Tenor Saxophone

Chris Ashworth
Malora Higgins

Baritone Saxophone

Nathan Dellinger

Trumpet

Erica Hemmel
Noah Stubbs
Tiffany Rahm
Alex Smith
Donald Pettit

Horn

Karen Markle
Marc Sapoznik
Beth Buechler
Vanessa Quirarte

Trombone

Allaina Bush
Rose Vorenkamp
Josh Bowman
Christopher Huntowski

Euphonium

Sara Edenfield

Tuba

Natalie Byars
Paul Clements

Percussion

Beth Graf
Chuck Fetterhoff
Emily Etchison
Joey Schrott
Andy Noelle

FALL CONCERT

PROGRAM

Australian Up-Country Tune.....	Percy Grainger (1882-1961) arr. Bainum
Chant and Jubilo	Francis McBeth (b. 1933)
Rolling Thunder.....	Henry Fillmore (1881-1956)
Korean Folk Rhapsody	James Curnow (b. 1943)
Peace Song	Timothy Broege (b. 1947)
Ginger Marmalade	Warren Benson (b. 1924)
Third Suite for Band.....	Robert Jager (b. 1939)
I. March	
II. Waltz	
III. Rondo	

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

2004-2005
Season

CLARINET AND TRUMPET ENSEMBLE

Friday, November 19, 2004
Wheeler Concert Hall
3:00 p.m.

PERSONNEL

TRUMPETS

Timothy Zifer, Director

Gregory Keith

Donald Pettit

Tiffany Rahm

Josette Sims

Alex Smith

Kathryn Peters

Erica Hemmel

Noah Stubbs

Luis Rojas

CLARINETS

Adam Ballif, Director

Shanna Creason

Natasha Judy

Diane Meyer

Nathanial Slaton

Megan Steuart

Sara Stuckenberg

Carrie White

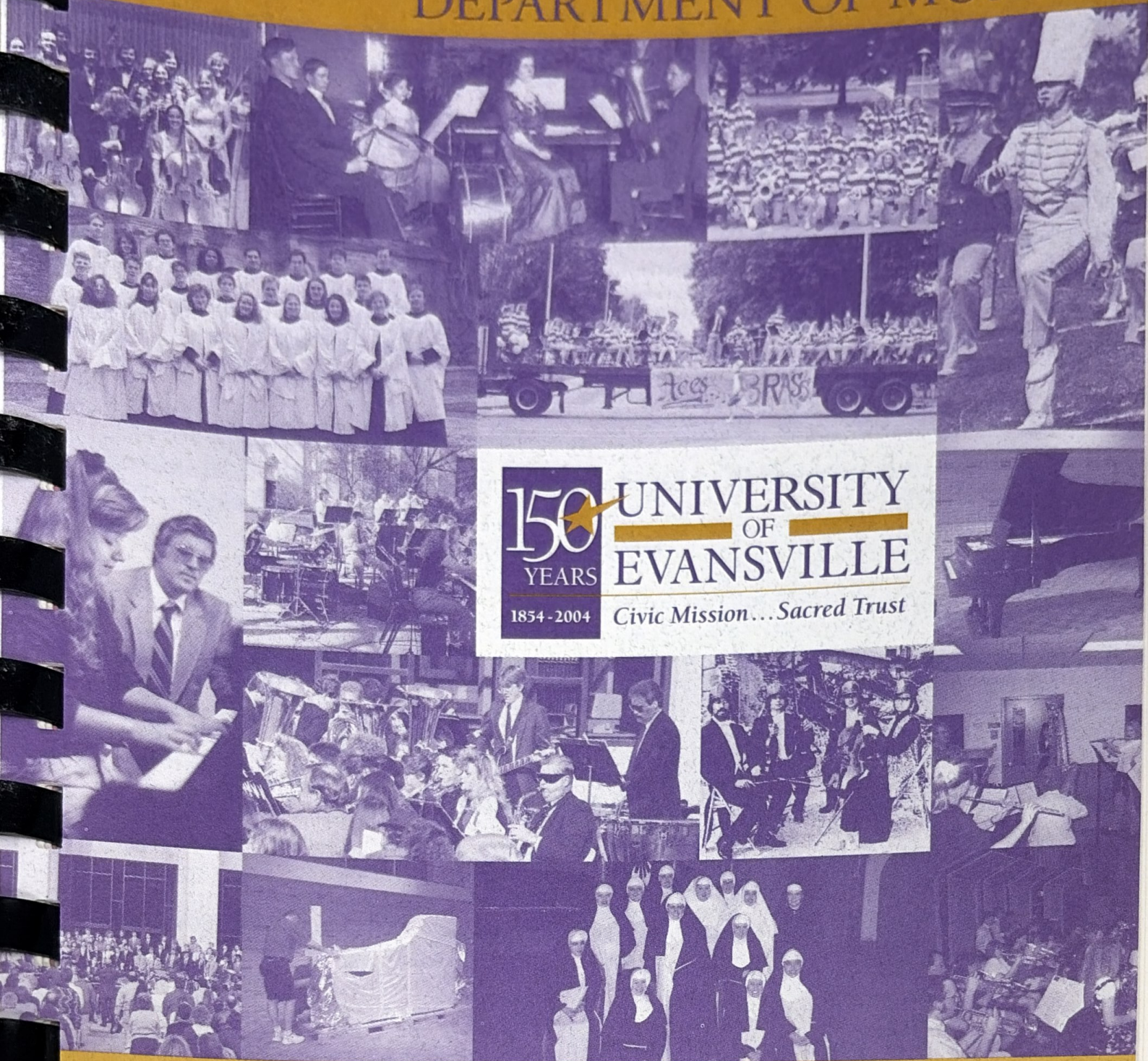
CLARINET AND TRUMPET ENSEMBLE

PROGRAM

- Choral, "Komm, Gott Schöpfer, Heiliger Geist" Johann Walter
(1496-1570)
arr. Hickman
- American Sketch Francis H. McKay
(b. 1901)
- Rigaudon Andre Campra
(1660-1744)
arr. Decker
- A Study in Contrasts Sammy Nestico
(b. 1924)
- Shenandoah arr. James Olcott
- Humoresque Antonín Dvořák
(1841-1904)
- Galliard Battaglia Samuel Scheidt
(1587-1654)
arr. Marlatt
- Procession of the Sardar Ippolitov-Ivanov
(1859-1935)
arr. John Bueris
- Out to Sea Ronald A. Hemmel
(b. 1956)
 I. Pirates Cannon
 II. Still Waters
 III. Perpetual Bo'sun
- Bugler's Holiday Leroy Anderson
(1908-1975)
arr. David Hickman

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

DEPARTMENT OF MUSIC



150 YEARS **UNIVERSITY OF EVANSVILLE**
1854 - 2004 *Civic Mission... Sacred Trust*

SENIOR RECITAL

MARY REUTER

FLUTE

Saturday, November 20, 2004
Wheeler Concert Hall
2:30 p.m.

MARY REUTER, FLUTE

PROGRAM

Andante from *Sonata in C Major* for Pianoforte, K 545 Wolfgang Amadeus Mozart
transcribed for flute and guitar (1756-1791)
Eric Lund, Guitar

Sonata in G Minor, BWV 1020 Johann Sebastian Bach
Allegro (1685-1750)
Adagio
Allegro
Kristin Jones, Piano

Pièce pour flûte seule..... Jacques Ibert
(1890-1962)

Sinfonico in D Major, for Flute Quartet, Op. 12..... Antonin Reicha
Allegro (1770-1836)
Andante
Menuet
Allegro vivace

Erin Barnett, Flute
Elissa Bickell, Flute
Mary Tucker, Flute

*This recital is in partial fulfillment of the Bachelor of Music in Music Therapy degree.
Ms. Reuter is a student of Ms. Margaret Sippey.*

2004-2005
Season

JAZZ ENSEMBLES

Sunday, November 21, 2004
Wheeler Concert Hall
7:00 p.m.

PERSONNEL

JAZZ ENSEMBLE II

Saxophones

Chuck Reeder
Elizabeth Carter
Jennifer Bayer
Krystal Kenworthy
Brian Naas

Trumpets

Kathryn Peters
Luis Gonzales
David Schultz II
Ed Ferguson

Trombones

Darrell Megli
Michael Niemeier
Ryan Hogan
Jerry Young

Rhythm

Malora Huggins, Piano
Andrew Noelle, Bass
Adam Gladfelter, Bass
Travis Williams, Drums

JAZZ ENSEMBLE I

Saxophones

Monte Skelton
Malora Huggins
Zach Cato
Chris Ashworth
Tara Chatmon

Trumpets

Greg Keith
Don Pettit
Alex Smith
Noah Stubbs

Trombones

Josh Bowman
Alaina Bush
Rose Vorenkamp
Blair Bozoarth

Rhythm

Zach Guenzel, Piano
Eric Lund, Guitar
Jon Treece, Bass
Mike Kuhr, Drums

JAZZ ENSEMBLES

PROGRAM

Jazz Ensemble II

Big Dawg.....	Howard J. Rowe Jr.
I'm Just a Lucky So-and-So.....	Edward K. (Duke) Ellington arr. John Berry
Now's the Time.....	Charlie Parker arr. Rick Stitzel
West Valley.....	Gregory Yasinitsky
Indiana.....	James F. Hanley arr. John Berry
One More for the Count.....	Mike Lewis
One o'Clock Jump	Count Basie arr. Mark Taylor

INTERMISSION

Jazz Ensemble I

Center Line.....	Doug Beach
Apple Honey.....	Woody Herman arr. Rick Stitzel
Harlem Nocturne	Earl Hagen
South Side Blues	Doug Beach
Jeru	Gerry Mulligan arr. Mike Tomaro
Cubano Chant.....	Ray Bryant
Old School	Jeff Jarvis

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

2004-2005
Season

EYKAMP STRING
QUARTET

Tuesday, November 30, 2004
Wheeler Concert Hall
7:30 p.m.

EYKAMP STRING QUARTET

JOHN MACFARLANE, VIOLIN

DAWN POSEY, VIOLIN

CHRISTOPHER McKAY, VIOLA

DAVID BEEM, CELLO

PROGRAM

Quartet in G Major K 387..... Wolfgang Amadeus Mozart
Allegro vivace assai (1756-1791)
Menuetto: Allegro
Andante cantabile
Molto allegro

Capriccio Felix Mendelssohn-Bartholdy
Andante con moto; Allegro fugato, assai vivace (1809-1847)

INTERMISSION

Quartet in D Major, Op. 76, No. 5 Franz Joseph Haydn
Allegretto; Allegro (1732-1809)
Largo: Cantabile e mesto
Menuetto: Allegro
Finale: Presto

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Sonata for Alto Saxophone and Piano.....Burnet Tuthill
I. Andante, un poco adagio
II. Allegro giocoso

Tara Chatmon, Alto Saxophone
Beverly Attinger, Piano

Sonata for Flute and Piano.....Francis Poulenc
Allegro malinconico (1899-1963)

Mary Tucker, Flute
Beverly Attinger, Piano

Concerto.....C. M. Von Weber
Allegro

Nathanial Slaton, Clarinet
Beverly Attinger, Piano

Suite in D Major.....G. F. Handel
Aire (Menuetto) (1685-1759)
March (Bourrée)

Tiffany Rahm, Trumpet
Eva Key, Piano

Sonatina.....Josef Haydn
(1732-1809)

Malora Huggins, Saxophone
Beverly Attinger, Piano

Fantasy Pieces.....Carl Nielsen
Romanze (1865-1931)
Humoresque

Amanda Egolf, Oboe
Beverly Attinger, Piano

Sometimes I Feel Like a Motherless Child.....Spiritual
Arr. Donald Hunsberger

Alex Smith, Trumpet
Rachel Grimm, Piano

Sonata in F Major.....Georg Philipp Telemann
I. Vivace (1681-1767)
III. Allegro

Elissa Bickell, Flute
Eva Key, Piano

Piece in G minor.....Gabriel Pierné
(1863-1937)

Chris Ashworth, Tenor Saxophone
Beverly Attinger, Piano

Thursday, December 2, 2004
Dunigan Hall, McCurdy Alumni Memorial Union
11:00 a.m.

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Essay for Six Trumpets.....Rob Roy McGregor

UE Trumpet Ensemble
Timothy Zifer, Conductor
Greg Keith, Trumpet
Tiffany Rahm, Trumpet
Donald Pettit, Trumpet
Josette Sims, Trumpet
Alexander Smith, Trumpet
Kathryn Peters, Trumpet
Erica Hemmel, Trumpet
Luis Rojas, Trumpet

Srpska igra.....Nebojsa Jovan Zivkovic
(b. 1962)

Emily J. Etchison, Marimba

Violin Concerto, Op. 14, 1939.....Samuel Barber
Allegro (1910-1981)

Frank Auer, Violin
Kristen Jones, Piano

Symphony No. 2 in C#, Opus 26.....Marcel Dupré
III. Toccata (1886-1971)

Timothy Weisman, Organ

Polonaise in A Major, Op. 40, No. 1.....Frédéric Chopin
(1810-1849)

Katia Velit, Piano

Die Lotosblume.....Robert Schumann
(1810-1856)

Jacob Pence, Baritone
Dwight Huntley, Piano

Waltz in C-sharp minor, Op. 64, No. 2.....Frédéric Chopin
(1810-1849)

Charles A> Leferink, Piano

Sonata in A Major, Op. 2, No. 2.....Beethoven
II. Largo Appassionato (1770-1828)

Janna Jennison, Piano

Métamorphoses.....Francis Poulenc
II. C'est ainsi quetues (1899-1963)

Kristin Fuemmeler, Soprano
Timothy Weisman, Piano

Preludes, Op. 28.....Frédéric Chopin
No. 6 in B minor (1810-1849)

No. 7 in A Major

No. 22 in G minor

Amanda Fehrenbacher, Piano

Sonatina.....Béla Bartók
I. Allegretto (1881-1945)

II. Moderato

Melanie Brison, Piano

Thursday, December 2, 2004
Wheeler Concert Hall
11:00 a.m.

2004-2005
Season

PERCUSSION ENSEMBLE

Saturday, December 4, 2004
Wheeler Concert Hall
7:30 p.m.

PERSONNEL
PERCUSSION ENSEMBLE
Todd Sheehan, Director

Jonathan Clucas
Emily Etchison
Allison Field
Michael Kuhr
Andrew Noelle
Joseph Schrott
Michael Webster

PERCUSSION ENSEMBLE NOTES

Russell Peck is a graduate of the University of Michigan, where he also received Master and Doctoral degrees in composition. His teachers have included Clark Eastham, Leslie Bassett, Ross Lee Finney, Gunther Schuller, and George Rochberg.

Peck's orchestral compositions have received thousands of performances by hundreds of orchestras in the United States, Canada, Europe, Asia, Latin America, and Africa. These include the major American orchestras of Boston, Pittsburgh, Atlanta, Milwaukee, etc., Britain's London Symphony and Royal Philharmonic, and orchestral performances at Lincoln Center and Kennedy Center, and in Berlin, Warsaw, Barcelona, Kiev, Montreal and Singapore. Peck's music is notable for colorful and idiomatic orchestration and an exceptionally accessible personal style combining the classical idiom with a recognizable influence of popular American musical language.

The best known works by Russell Peck include his percussion trio concerto, *The Glory and the Grandeur*, *Signs of Life* for string orchestra, and *The Thrill of the Orchestra*, a narrated orchestral instrument demonstration piece which was recorded for the Discovery video series by the Royal Philharmonic Orchestra of London, and has been translated into French, German, Spanish, Hebrew, Korean and Cantonese. (www.russellpeck.com)

Lift-Off! for three percussionists was premiered at The University of Michigan in 1966 and is considered a classic work in the percussion ensemble repertoire. *Lift-Off!* depicts the launch of a rocket - beginning softly, growing louder and louder with increasing intensity - ending with tremendous power.

William Cahn has been a member of NEXUS, the Toronto-based percussion ensemble, since its formation in 1971, performing on concerts, films, recordings, and broadcasts on radio and television all over the world. He was the principal percussionist in the Rochester (NY) Philharmonic Orchestra from 1968 to 1995, and he has appeared as soloist with symphony orchestras and at music festivals throughout the world.

Cahn's compositions for solo and ensemble percussion are published by Honey Rock Publishing and Marimba Productions, Inc., are widely performed, including his arrangements of xylophone solos from the 1920's era of "novelty ragtime" music, arranged for marimba ensemble, and with band and orchestra accompaniments. (www.nexuspercussion.com)

The *Miniature Suite for Percussion* was premiered in 1964 by the Settlement Music School Percussion Ensemble, with Alan Abel conducting. Scored for percussion sextet, the work explores the timbral and interactive qualities of the ensemble in each movement.

Composer, teacher, pianist, and conductor, James Tenney earned degrees from Bennington College and The University of Illinois and also attended the University of Denver and the Juilliard School of Music. He has studied with Edward Steuermann, Chou Wen-Chung, Lionel Nowak, Carl Ruggles, Lejaren Hiller, Kenneth Gaburo, and Edgard Varèse. As an active performer and conductor, he is devoted to the contemporary music that inspired

his generation. He was a founding member, conductor, and pianist of the Tone Roads Chamber Ensemble, and founder and musical director of Tone Roads West in Los Angeles. He was also involved in the ensembles of Harry Partch, Steve Reich and Philip Glass, and has performed and/or conducted music by Charles Ives, John Cage, Morton Feldman, Erik Satie, Arnold Schoenberg, and others. He has taught at the California Institute for the Arts, the University of California, and York University.

Tenney has also contributed valuable theoretical work in the areas of musical form, acoustics, and perception. He has written articles on these and other subjects for *Electronic Music Reports*, *Gravesaner Blätter*, *Journal of the Acoustical Society of America*, *Journal of Experimental Aesthetics*, and *Journal of Music Theory*.

(www.thecanadianencyclopedia.com)

Crystal Canon is composed for four snare drums, and explores the canonic development of the snare drum solo from Edgard Varèse's *Ionisation* (1931), itself one of the first works for percussion ensemble.

Mark Ford is the coordinator of percussion activities at The University of North Texas in Denton, Texas and President of the Percussive Arts Society (www.pas.org). He is a marimba specialist and the director of one of the largest percussion programs in the country at UNT. Ford has premiered a variety of new works for solo marimba and regularly performs concerts and clinics around the country. He has been a featured performer/clinician at music conventions such as the Percussive Arts Society International Convention, The College Band Director's National Conference, the National MENC Convention, the Mid-West Conference and Brazil's International Music Festival.

As a composer, Ford has written several popular works for solo marimba and percussion ensemble including *Head Talk*, *Polaris*, *Motion Beyond*, *Ransom*, *Stubernic*, *Afta-Stubal*, *The Steel Jungle*, *Nightwatch* and *Standup Shadow*. (www.music.unt.edu/bio/ford.shtml)

Stubernic (pronounced "Stew-bur-nick") is a unique, challenging marimba trio for one 4 1/3 octave marimba shared by three performers. The work is dedicated to Stefan and Mary K. Stuber, and their music studies in Nicaragua ["Stuber-Nic"].

The work utilizes minimalist and modal compositional techniques and explores the tonal and percussive possibilities of the marimba, with the performers playing on marimba bars, frame endpieces and resonators. The work features the central marimbist throughout the work, including a central cadenza, ending in a tour de force finale for the entire trio.

Béla Fleck is often considered the premiere banjo player in the world, who has virtually reinvented the image and the sound of the banjo in a remarkable performing and recording career that has taken him all over the musical map, both with his group Béla Fleck & The Flecktones and on a range of solo projects and collaborations.

Metric Lips is an exciting arrangement of Fleck's composition recorded by the group The New Grass Revival on their 1987 release *Hold to a Dream*, scored for two marimbas, xylophone and vibraphone.

PERCUSSION ENSEMBLE

PROGRAM

Lift-Off! (1966) Russell Peck
(b. 1945)

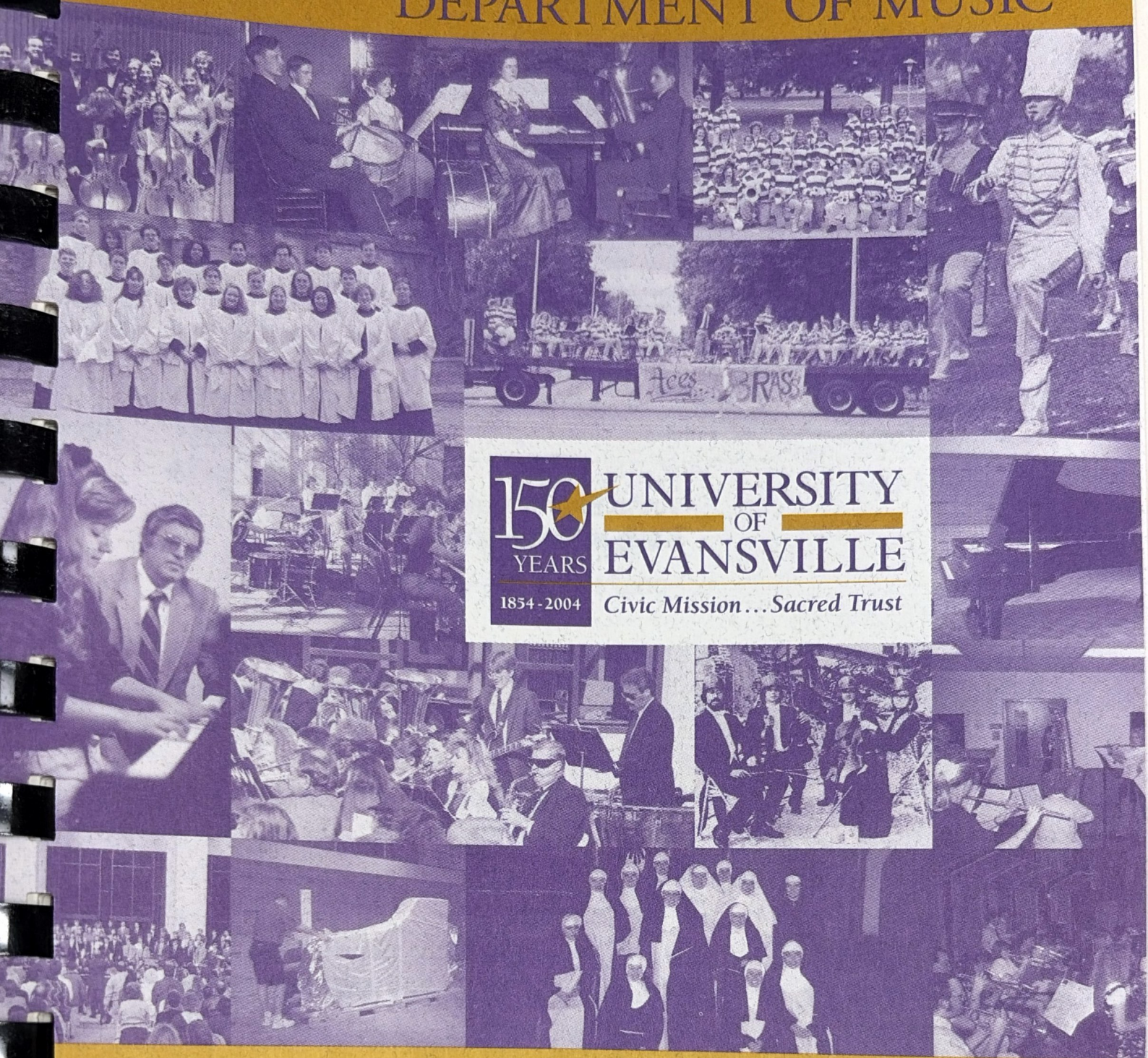
Miniature Suite for Percussion (1964)..... William L. Cahn
 I. Introduction (b. 1946)
 II. Largo
 III. Canon

Crystal Canon for Edgard Varèse (1975) James Tenney
(b. 1934)

Stubernic (1988) Mark Ford
(b. 1958)

Metric Lips (1988)..... Béla Fleck
arr. David Steinquest

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota



150
YEARS
1854-2004

UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

Studio Recital

Flute Ensemble

Sunday, December 5, 2004
Wheeler Concert Hall
8:00 p.m.

FLUTE ENSEMBLE

PROGRAM

Sonata in F Major.....G.P. Telemann
I. Vivace (1681-1767)

Anna Everitt, flute
Katie Kinne, piano

Sonata in F Major.....G. P. Telemann
III. Allegro (1681-1767)

Elissa Bickell, Flute
Katie Kinne, Piano

Sinfonico in D Major, for Flute Quartet, Op.12.....Anotonin Reicha
I. Allegro (1770-1836)

UE Flute Quartet
Erin Barnett, Elissa Bickell, Mary Reuter, MaryTucker

Sonata No. 2 in G minor.....G. F. Handel
I. Larghetto (1685-1759)
IV. Presto

Erin Barnett, Flute
Katie Kinne, Piano

and Quartet, Op. 103.....F. Kuhlau
I. Andante maestoso- (1786-1832)
Allegro Assai con molto fuoco

UE Flute Quartet
Erin Barnett, Elissa Bickell, Mary Reuter, MaryTucker

sonata.....Francis Poulenc
I. Allegro Maliconico (1899-1963)

Mary Tucker, Flute
Beverly Attinger, Piano

ce pour flute seule.....Jacques Ibert
(1890-1962)

Mary Reuter, Flute

cherzo from "A Midsummer Night's Dream".....F. Mendelssohn
(arranged for four flute quartet) (1809-1847)

UE Flute Quartet
Erin Barnett, Elissa Bickell, Mary Reuter, MaryTucker

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

- Bringing any food or drink into the recital hall
 - Taking flash photographs
 - * Using electronic devises (remember to turn off your cellular telephones, beepers and alarm watches)
 - * Entering or leaving during the performance
 - * Making other extraneous sounds, such as may be caused by candy wrappers
- Children who are able to sit quietly during the performance are welcome at our concerts.

Ushers courtesy of Phi Mu Alpha Sinfonia
And Sigma Alpha Iota

2004-2005
Season

HOLIDAY POPS

Tuesday, December 7, 2004
Victory Theatre
7:30 p.m.

HOLIDAY POPS

Johnny M.L. Poon, Conductor

PROGRAM

- Merry Christmas (from *Home Alone 2*) J. Williams
arr. D. Musson
- Rhapsody on Christmas Carols C. Smith
- Let It Snow..... J. Styne
arr. J. Liles
- Tomorrow Shall Be My Dancing Day English Traditional Carol
arr. J. Rutter
- Betelehemu V. Latunji
arr. W. Whalum
- I Can Tell the World M. Hogan
- A Charlie Brown Christmas..... V. Guaraldi
arr. C. Strommen
- The Twelve Days of Christmas Old English Carol
arr. G. Backwell
- A Christmas Fantasy..... R. Matersky
- Twinkle, Twinkle Little Star Variations L. Cailliet
arr. A. Ballif
- White Christmas I. Berlin
arr. J. Moss
- Sleigh Ride..... L. Anderson
- Here Comes Christmas..... J. Marks, J. Coots, G. Autry, J. Pierpont
arr. C. Strommen
- O Holy Night..... A. Adam
arr. M. Hayes
- Stars and Stripes for Christmas..... J. P. Sousa
arr. R. Foster

When the Saints Go Marching In..... American Traditional Song
arr. J. Rutter

Saints Hallelujah..... L. Henderson
arr. C. Custer

Hallelujah Chorus..... G. F. Handel
arr. C. Johnson

The Christmas Song..... M. Torme
arr. J. Higgins

Audience Sing-Along:
And so I'm offering this simple phrase to kids from one to ninety-two.
Although it's been said many times, many ways,
"Merry Christmas, Merry Christmas, Merry Christmas to you."

We Wish You a Merry Christmas..... Traditional English Carol
A. Harris
arr. D. Musson

FEATURED ENSEMBLES

Wind Ensemble

Director, Timothy Zifer

University Choir

Director, Johnny M.L. Poon

Women's Chorus

Director, Jon Truitt

Men's Chorus

Director, Johnny M.L. Poon

Treble without a Cause

Director, Johnny M.L. Poon

FEATURED GUESTS

Suzuki Violin Program

Director, Carol Dallinger

Evansville Children's Choir, Jubilate Choir

Director, Elly McMahan

This performance has been made possible
by the generous support of American General Finance

PERSONNEL

UNIVERSITY CHOIR

Johnny M.L. Poon, Director

Katie Kinne, Accompanist

Timothy Weisman, Accompanist

Kristin Fuemmeler, Assistant Conductor

Soprano

Kristen Bremmer
Heather Burns
Caley Cheney
Heather Cottrell
Emily Cox
Kristin Fuemmeler
Mary Giesman
Janna Jennison
Kristen Meyer
Sarah Parkinson
Denise Tatham
Jessica Warford

Alto

Ashley Albertson
Erin Barnett
Amanda Connett
Elizabeth Higginbotham
Cathryn Johns
Kathleen Neal
Blythe Philp
Patricia Woerter

Tenor

Kevin Brunacini
Zachary Cullen

Chris Grant
David Hudson
John Wenzel

Baritone and Bass

Anthony Belpedio
Seth Fulkerson
Charles Leferink
Eric Lund
Jacob Pence
Richard Sears
Richard Shipley
Jeffrey Viniard

MEN'S CHORUS

Johnny M.L. Poon, Director

Tenor I

Nick Barrett
Kevin Brunacini
Jason Crites
Ross Kuester

Tenor II

Zach Cullen
Andrew Davenport

Todd Kuester
Kevin Kunst
Alan Traxler

Baritone

Andrew Bean
Joseph Martinez
Patrick Ritsch
Stuart Rose

Richard Sears
Jeff Viniard
John Wenzel

Bass

Daniel Brown
Paul Clements
Jeremy Moore
Jacob Pence

WOMEN'S CHORUS

Jon Truitt, Director
Katie Sanford, Accompanist

Alto

Sonya Barnett
Leah Barr
Cara Batema
Melanie Brison
Kristyn Chanley
Shanna Creason
Krista Dall
April Doxie
Stephanie Ernst
Anna Everitt
Erika Haaland
Gabrielle Hopp
Tiffany Johnson
Misty Kienzynski
Kara Kiesel
Kathryn Kiser
Wai Yan Lam
Anh Vu Thuy Le
Katherine Maurer
Colleen Morales
Kathleen Neal
Allison Palmer
Britney Ridgway
Emily Ritger

Chelsey Royster
Sarah Sanford
Nichole Sipe
Laura Stuart
Lyubov Tkachuk
Jessica Treberg
Alyssa Turner
Kari Wakeland
Susan Walter
Christina Waltz
Anna Whitaker

Soprano

Heather Bell
Kristen Bremmer
Angela Bohannan
Elizabeth Bosecker
Molly Brown
Ashley Clark
Margaret Clinch
Kathryn Cummins
Randa Donnell
Salome Ellis
Amanda Fehrenbacher
Christina Frazier

Lindsay Garrett
Rebekah Hardesty
Kristi Haycox
Christine Heffernan
Elizabeth Higginbotham
Lindsey Holder
Lee Hornung
Rachel Keith
Christine Kottemann
Patricia Veronica Lin
Sarah Malone
Kathryn Mascaro
Katherine Nare
Jamie Pilon
Emily Rischmann
Rachel Sammett
Katherine Sands
Tara Smith
Aimee Spurgeon
Yekaterina Velit
Erin Wilhelmi
Christina Williams
Molly Wilson

TREBLE WITHOUT A CAUSE

UE's Premier Barbershop Quintet
Johnny M.L. Poon, Director

Taylor Campbell
Christopher Grant
David Hudson
Patrick Lane
Jacob Pence

WIND ENSEMBLE

Timothy Zifer, Director

Piccolo

Mary Reuter

Flute I

Erin Barnett

Anna Everitt

Flute II

Mary Tucker

Elissa Bickell

Oboe I

Brandon Vukovich

Oboe II/English Horn

Amanda Egolf

E^b Soprano Clarinet

Natasha Judy

Clarinet I

Carrie White

Diane Meyer

Clarinet II

Rachel Brim

Shana Creason

Clarinet III

Sara Stuckenburg

Andy Scudder

Bass Clarinet

Nate Slaton

Megan Stuart

Bassoon I

Brian Naas

Bassoon II

Sara Edenfield

Elizabeth Carter

Alto Saxophone I

Monte Skelton

Alto Saxophone II

Tara Chatmon

Tenor Saxophone

Malora Huggins

Baritone Saxophone

Nathan Dellinger

Cornet I

Greg Keith

Tiffany Rahm

Cornet II

Don Pettit

Cornet III

Kathryn Peters

Trumpet I

Alex Smith

Trumpet II

Josette Sims

Horn I

Beth Buechler

Horn II

Sara Edmondson

Horn III

Sunnie Otto

Horn IV

Vanessa Quirarte

Trombone I

Josh Bowman

Trombone II

Christopher Huntowski

Trombone III

Patrick Ritsch

Euphonium

Rose Vorenkamp

Tuba

Aaron Sisson

Timpani

Michael Kuhr

Percussion

Allison Field

Emily Etchison

Joey Schrott

Andy Noelle

Harp

Emily Sights

EVANSVILLE CHILDREN'S CHOIR JUBILATE CHOIR

Elly McMahan, Director

Alyssa Barthel
Nicholas Bieber
Emily Burkart
William Bush
Remington Colbert
Griffin Devoy
Carlie Dore

Katelynn Fahrer
Harrison Files
Hope Luker
Christopher Mitchell
Katherine Moore
Drew O'Dell
Ellie Plunkett

Lee Schmidt
Jessica Stoll
Justin Swindell
Anna Todd
Helena Walker
Riley Weber

SUZUKI TALENT EDUCATION VIOLIN PROGRAM

Carol Dallinger, Director

Faculty

Danette Coughlan
Diana Hummel
Maria Mastropaolo
Dawn Posey

Interns

Frank Auer
Sarah Pearce

Students

Alexander Aston Zapata
Andres Aston Zapata
Alyssa Blankenberger
James Blankenberger
Philip Blankenberger
Alex Brizius
Evan Brizius
Rachel Brockman
Jessica Carver
Laura Chamness
Henry Cottom
Jack Cottom
Virginia Deig
Ana Edwards
Drew Elliott
Leila Grossman
Lucy Hall
Tim Hall

Lucy Hammet
Andrew Hauschild
Ben Hauschild
Caroline Hauschild
Sarah Holbrook
Will Holbrook
Sarah Hoppen
Elliott Huffman
Oliver Huffman
Theodore Huffman
Amanda Hummel
Leesa Jing
Angela Jordan
Christine Kim
Edward Kim
Caleb Kinnaid
Hannah Kissel
Eric Klem
Kelly Klem
Laura Klem
Scott Klem
Jessica LaMar
Rachael LaMar
Emily McGary
Xiaoli McGary
Lyndsay Moyer
Myranda Moyer
Destiny Oeth

Emma Okesson
Allee Peak
Chloe Pritchett
Grace Pritchett
Alexandra Richey
David Riedford
Rachael Riedford
Rebekah Riedford
Hannah Schneider
Kelsey Schurmeier
Elizabeth Shinabarger
Nathan Shinabarger
Noah Shinabarger
Rachel Shinabarger
Rebekah Shinabarger
Kyler Smith
Ian Sponseller
Tandy Steward
Dana Tang
Matt Tharp
Jacob Todd
Caroline Tyler
Abby Wallace
Nathan Watson
Adam Weil
Stephen Weinzapfel
Virginia Westfall
Taylor Whitsell

2004-2005
Season

GUEST RECITAL
MARK SPARKS
FLUTE

Monday, January 24, 2005
Wheeler Concert Hall
8:00 p.m.

MARK SPARKS, FLUTE

Mark Sparks was appointed principal flutist of the St. Louis Symphony Orchestra in 2000. He also gives solo and recital concerts during the year and has performed in South America, Japan and major U.S. venues including Carnegie Hall. He has recorded a solo album for Summit Records and will be featured in a live broadcast of NPR's *Performance Today* later this season. He has collaborated with some of the world's finest players and conductors, including harpist Nancy Allen, flutist Emmanuel Pahud and conductor David Zinman.

In the summer, Sparks enjoys teaching and performing at the Aspen Music Festival where he is a faculty member and principal flutist of the Aspen Chamber Symphony. He has also participated in other prominent festivals and training programs, such as the National Orchestral Institute and Music Masters in Japan. Prior to his post in St. Louis, Sparks taught at the Peabody Institute in Baltimore and played in the New York Philharmonic, Baltimore Symphony, Detroit Symphony and San Antonio Symphony. He has published articles for *Flute Talk* magazine and is included with distinguished colleagues in the recently published book, *101 Inspirational Stories from the World's Best Flute Players*.

Sparks earned a degree from Oberlin Conservatory where he studied with Robert Willoughby. He resides with his wife and two children in St. Louis County.

PETER HENDERSON, PIANO

A versatile and inquisitive pianist, Peter Henderson is much in demand as a chamber musician. His ongoing musical partnerships include the St. Louis-based Ilex Piano Trio, featuring St. Louis Symphony Orchestra musicians Kristin Ahlstrom, violinist, and Anne Fagerburg, cellist; and a duo formed in 1999 in Bloomington, Indiana, featuring the noted German violist Roland Glassl, a member of the Mandelring String Quartet. As a freelance pianist, Henderson has recently performed in collaboration with several members of the St. Louis Symphony Orchestra under the auspices of the orchestra's Community Partnerships outreach program and in other settings, such as the innovative Crossings series, Classic 99's "From the Garden Live," the Sheldon's Classical Series, and the Innsbrook Institute's Music Festival. A former full-time member of the Garth Newel Piano Quartet, Henderson participated in the quartet's inaugural recording of the G minor quartets of Mozart and Brahms. Henderson, who holds a Doctor of Music in piano performance, literature and pedagogy from Indiana University, has occasionally served as an extra keyboardist with the St. Louis Symphony Orchestra and has given several pre-concert perspectives from the SLSO's Powell Hall stage prior to subscription concerts. He has coached chamber music performance techniques at the San Diego Chamber Music Workshop each summer since 2001. A resident of St. Louis, Missouri, Henderson lives with his lovely and talented wife, Kristin Ahlstrom, and their characterful dog, Zack.

MARK SPARKS, FLUTE

PETER HENDERSON, PIANO

PROGRAM

Romance Philippe Gaubert
(1879-1941)

Sonata for flute solo John La Montaine
(b. 1920)
 Questioning
 Jaunty
 Introspective
 Rakish

Sonata for flute and piano Bohuslav Martinu
(1890-1959)
 Allegro moderato
 Adagio
 Allegro poco moderato

INTERMISSION

Allegro Rustico Sofia Gubaidulina
(b. 1931)
 Sounds of the Forest

Reverie and Petite Valse André Caplet
(1878-1925)

Andante and Rondo Franz Doppler
(for two flutes and piano) (1821-1883)
 Margaret Sippey, Flute

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

2007-2008
Landon

GUEST RECITAL
KEVIN AYESH
PIANO

Sunday, January 30, 2005
Wheeler Concert Hall
4:00 p.m.

KEVIN AYESH

Pianist Kevin Ayesch has performed throughout the United States. He has been lead instructor of the music program at Blue Ridge Community College in Flat Rock, North Carolina, since 1992. As a North Carolina visiting artist from 1988 to 1992, Ayesch performed for thousands across that state, averaging 100 recitals per season.

Ayesch has received many prizes, including the Naftzger Piano Award, Baltimore Music Club Award, and won both the JCC Baltimore Piano Competition and the Maryland State Music Teachers' Elizabeth R. Davis Memorial Piano Competition. He was awarded both Third Prize and Composer's Prize at the Fourth New Orleans International Piano Competition.

A native of Wichita, Kansas, Ayesch began studying piano at the age of eight with Elinor Aiken, who remained his teacher for ten years. Ayesch earned a Bachelor of Music from the University of Texas at Austin, where he was a piano student of William Race. He earned master's and doctoral degrees from the University of Maryland, where he studied with Nelita True.

An active solo and chamber recitalist, Ayesch has appeared with the Asheville and Hendersonville Symphony Orchestras, the Brevard Chamber Orchestra and the Maryland Youth Symphony Orchestra. In demand as adjudicator and workshop clinician, Ayesch has judged statewide auditions for the Music Teachers Organizations of Virginia, North Carolina, South Carolina and Georgia. He has given numerous lecture-performances of the piano music of American composer Robert Starer.

Ayesch taught studio piano for many years in the Washington, D.C., area as well as in Shippensburg University in Pennsylvania. At Blue Ridge Community College, Ayesch teaches courses in applied and class piano, music theory and history, and is artistic director of the college's annual concert series.

KEVIN AYESH, PIANO

PROGRAM

- Sonata in B-flat Major, K. 333 Wolfgang Amadeus Mozart
Allegro (1756-1791)
Andante cantabile
Allegretto grazioso
- Five Caprices (1948) Robert Starer
Moderato (1924-2001)
Adagio
Allegro risoluto
Andantino
Molto allegro
- Intermezzo in A Major, Op. 118, No. 2 Johannes Brahms
(1833-1897)
- Impromptu No. 3 in A-flat Major, Op. 34 Gabriel Fauré
(1845-1924)

INTERMISSION

- Sonata in B Minor, Op. 58. Frédéric Chopin
Allegro maestoso (1810-1849)
Scherzo: Molto vivace
Largo
Finale: Presto, non tanto

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

2004-2005
Season

FACULTY RECITAL
ADAM BALLIF
CLARINET

Tuesday, February 1, 2005
Wheeler Concert Hall
7:30 p.m.

Program Notes

Three Etudes on Themes of Gershwin, Paul Harvey

The Etude on "It Ain't Necessarily So" was written first as a short encore piece. Following its success, the other two etudes were commissioned by the publisher. "Summertime" is subtitled "by Twickenham Ferry," which refers to a Ferry Boat that was used on the river Thames and dates back to the late 1600's. This movement ends with a multiphonic cadence, reminiscent of a Ferry Boat whistle.

Deuxième Sonate, Francoise Devienne

Devienne was an accomplished flutist and bassoonist. He was the first flute teacher at the Paris Conservatory and principal bassoonist with the Paris Opera. Although he lived at the end of the classical era, his compositional style and harmonic language contain traits that were associated with the Baroque era.

Six Studies in English Folksong, Ralph Vaughan Williams

Due to their simplistic beauty, these six short pieces have been adopted into the standard repertoire by many instrumental and vocal combinations and are enjoyed in many varied settings.

Gandalf The Grey, Jody Nagel (notes by composer)

The title, "Gandalf the Grey," is from J.R.R. Tolkien's well known fantasy novel, "The Lord of the Rings." Gandalf the Grey is my favorite character, a wizard. It is Gandalf who, at the end when all seems lost, first notices and cries out, "The eagles are coming, the eagles are coming!" This marks the beginning of victory for the heroes, and perhaps the listener will notice when "the eagles are coming," and the moment of victory, at the very end of the composition.

All sounds were synthesized by an IBM 3081 mainframe computer using the MUSIC360 language. Many parameters including vibrato rates and filter frequencies are controlled by a FORTRAN program that I wrote, which randomizes chosen parameters within specified limits. This piece stems from my interest in controlled randomization. This is an analogy to human instrumental performance, in that the playing of an instrument, in a given style, contains many un-notated parameters that the performer controls in a partially random manner, but within accepted tolerances.

Sonatina, Joseph Horowitz

This light-hearted Sonatina is melodically and rhythmically driven by jazz and other popular music. The first movement is in classical sonata form and concentrates on the middle register of the clarinet against a ripple-like accompaniment. The second movement is an A-B-A song structure. The final movement is an energetic rondo, with many meter changes and syncopated gestures. The clarinet part is written in a manner to imitate an improvised jazz solo.

ADAM BALLIF, CLARINET

GARNET UNGAR, PIANO

PROGRAM

- Three Études on Themes of Gershwin Paul Harvey
1. I Got Rhythm (b. 1935)
2. Summertime
3. It Ain't Necessarily So
- Deuxième Sonate Françoise Devienne
Allegro con spiritoso (1759-1803)
Adagio
Allegretto
- Six Studies in English Folksong Ralph Vaughan Williams
Adagio (1872-1958)
Andante sostenuto
Larghetto
Lento
Andante tranquillo
Allegro vivace

INTERMISSION

- Gandalf the Grey..... Jody Nagel
(for clarinet and computer-generated tape) (b. 1960)
- Sonatina Joseph Horowitz
Allegro calmato (b. 1926)
Lento, quasi andante
Con brio

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

2007-2008
Season

GUEST RECITAL
LOUISIANA BRASS

Wednesday, February 2, 2005
Wheeler Concert Hall
8:00 p.m.

BIOGRAPHY

Louisiana Brass was formed in 1993 when most of the members were graduate students at Louisiana State University. The quintet has performed numerous recitals in the Baton Rouge and New Orleans area and has been repeatedly asked to perform on artist series in many communities. The quintet has performed a varied repertoire written and arranged for their medium. In the fall of 2002, the Louisiana Brass performed at UE as part of their alumni reunion recital tour. Members of the quintet include Timothy Zifer, DMA, associate professor of trumpet and bands at the University of Evansville; John Schuesselin, DMA, assistant professor of trumpet at the University of Mississippi; Jeff Leenhouts, MM, freelance musician; Cason Duke, DMA, assistant professor of trombone at the University of Louisiana; and Richard Brown, BME, freelance musician. All group members have received one or more of their degrees from Louisiana State University. In addition to their teaching schedules, members of Louisiana Brass perform in one or more regional symphony orchestras across the United States.

LOUISIANA BRASS
NANCY BALACH, SOPRANO
TIMOTHY ZIFER, JOHN SCHUESSELIN, TRUMPETS
JEFF LEENHOUTS, HORN
CASON DUKE, TROMBONE
RICHARD BROWN, TUBA

PROGRAM

Frost Fire..... Eric Ewazen
I. Bright and fast (b. 1954)
II. Gentle and mysterious
III. Tense and dramatic

Der Tamboursg'sell..... Gustav Mahler
(1860-1911)
arr. Schmidt

Nancy Balach, Soprano

Mosaics..... Anthony Plog
I. Allegro/Adagio (b. 1947)
II. Allegro vivace
III. Adagio
IV. Allegro

Four Sierra Scenes..... Anthony Plog
I. Mountains
II. Sunset
III. Temples
IV. Sunrise

Nancy Balach, Soprano

Quintet Malcolm Arnold
I. Allegro vivace (b. 1921)
II. Chaconne
III. Con brio

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

2004-2005
Season

FACULTY RECITAL

WILLIAM BOOTZ
TROMBONE

Tuesday, February 8, 2005
Wheeler Concert Hall
7:30 p.m.

WILLIAM BOOTZ, TROMBONE

DOUGLAS REED, PIANO

PROGRAM

- Quick 'n Delicious* (1992) Michael Angell
- Wintermute* (1995) Bruce Hamilton
(b. 1966)
- Basta* (1982) Folke Rabe
(b. 1935)
- Goblin Market* (1993) Joseph Klein
- I. "come buy, come buy" (exposition: soliloquy and dialogue) (b. 1962)
 - II. open heart/absent dream (theme and variations 1-5)
 - Theme
 - Variation 1: dormant
 - Variation 2: pastoral
 - Variation 3: melancholy
 - Variation 4: empty
 - Variation 5: urgent
 - III. Laura dwindling (passacaglia)
 - IV. resistance (improvisation)
 - V. bitterness without a name (epilogue: variations 6-12)
 - Variation 6: delirious
 - Variation 7: passionate
 - Variation 8: anxious
 - Variation 9: fervid
 - Variation 10: resolute
 - Variation 11: sussurant
 - Variation 12 (coda): reflective

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Phi Mu Alpha Sinfonia and Sigma Alpha Iota

2007-2005
Levoni

GUEST RECITAL
MARY ANN HART
MEZZO-SOPRANO

Friday, February 11, 2005
Wheeler Concert Hall
7:30 p.m.

MARY ANN HART

Mezzo-soprano Mary Ann Hart made her New York Philharmonic debut under the baton of Kurt Masur. She has appeared with the New York Chamber Symphony, Minnesota Orchestra, Seattle Symphony, San Antonio Symphony, American Composer's Orchestra, Santa Fe Symphony and Boston Baroque; she has been a guest artist with the Chamber Music Society of Lincoln Center.

Hart has a solo CD of American songs (*Permit Me Voyage*), was one of four singers to record the complete songs of Charles Ives, and can be heard on a CD of the songs of Henry Cowell, all on the Albany label. She appeared in the U.S. tour of the Philip Glass opera *Hydrogen Jukebox* and recorded that work for Nonesuch. On two Music Masterworks CDs, she is a soloist in Stravinsky's *Mass* and *Cantata*, conducted by Robert Craft.

Mary Ann Hart won first prize in the Concert Artists Guild International Competition, won second prize in the Carnegie Hall International American Music Competition, and was awarded a solo recitalist grant by the National Endowment for the Arts. Recital appearances have taken her to 26 American states, Austria, Germany, Rumania, Canada and the Virgin Islands.

She earned a Master of Music degree from the University of Illinois, where she studied with Grace Wilson and John Wustman. She earned a Diploma in lied and oratorio from the Hochschule für Musik in Vienna. Formerly on the faculties of Vassar College and the Mannes School of Music, Hart is professor of music and chair of the voice department at Indiana University where she teaches voice and song literature.

MARY ANN HART, MEZZO-SOPRANO

ANNE FIEDLER, PIANO

PROGRAM

Ganymed Franz Schubert
Die Götter Griechenlands (1797-1828)
Sehnsucht

Chansons de Bilitis..... Claude Debussy
La flûte de Pan (1862-1918)
Le chevelure
Le Tombeau des Naiades

Mit Myrthen und Rosen Robert Schumann
Meine Rose (1810-1956)
Er ist's

Med en vandlilje Edvard Grieg
En drøm (1843-1907)

INTERMISSION

Serenity..... Charles Ives
Feldeinsamkeit (1874-1954)
The Children's Hour
Two Little Flowers
A Night Song

Arise My Love Richard Hundley
Sweet Suffolk Owl (b. 1931)
Straightway Beauty on Me Waits
Some Sheep Are Loving

Sonnet Chris DeBlasio
(1959-1993)

Once I Was Ricky Ian Gordon
(b. 1956)

The Tale of the Oyster..... Cole Porter
(1891-1964)

Ushers courtesy of
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TRANSLATIONS

Ganymed - Johann von Goethe

How in the splendor of morning
You glow all about me,
Spring, beloved!
With the thousandfold wonders of love
You press on my heart your eternal warmth
your holy feeling,
your unending beauty.

Oh, that I might hold you in my arms.
Lie on your bosom and
and let your flowers and grass press on
my heart.

You cool the burning thirst of my breast,
lovely morning wind.
The nightingale calls me lovingly
from down in the misty valley.

I come, I come, Ah, but whither?
Upwards, it streams upwards!
The clouds stream upwards,
The clouds bow themselves to longing love
To me! To me! upwards into your lap!
Caught! upwards into your bosom,
all-loving father!

The Gods of Greece

Fair world, where are you? Turn back again,
sweet blooming time of nature!
Alas, only in the fairyland of song
Does your fabulous trace still live.
Deserted, the fields mourn,
no god appears before my eyes.
Alas, of that life-warm image
only the shadow remains.

Sehnsucht - Schiller **Longing**

Ah, from this valley's grounds
that cold mists are pressing,
if I could only find a way out,
ah, how lucky I would feel!
Over there I glimpse pretty hills,
ever young and ever green!
If I had flight, if I had wings,
I would float over to those hills.

Harmonies I hear tinkling,
tones of sweet, heavenly peace;
and light winds bring
to me the scent of balsam.
Golden fruit I see glowing,
beckoning between dark leaves;
and the flowers that bloom there,
will never become Winter's prey.

Ah, how fine it must be to wander
there in eternal sunshine,
and the air on those heights -
O how refreshing it must be!
Yet I am stymied by the charging river,
that roars between us in rage;
its waves are so high
that my soul is horrified.

I see a small boat rocking there,
but ah! the ferryman is missing.
Go briskly to it and without hesitation:
his sails are ready.
You must believe, you must dare it,
for the Gods make no pledges.
Only a miracle can carry you
into that fair land of wonder.

Chansons de Bilitis

La flûte de Pan

The Flute of Pan

For Hyacinthus day he gave me a syrinx
made of carefully cut reeds, bonded with
white wax which tastes sweet to my lips like
honey.

He teaches me to play, as I sit on his lap;
but I am a little fearful, He plays it after me,
so gently that I scarcely hear him.

We have nothing to say, so close are we one
to another, but our songs try to answer each
other, and our mouths join in turn on the
flute.

It is late; here is the song of the green frogs
that begins with the night. My mother will
never believe I stayed out so long to look for
my lost sash.

La chevelure
The Tresses of Hair

He said to me: "Last night I dreamed. I had your tresses around my neck. I had our hair like a black necklace all round my nape and over my breast.

"I caressed it and it was mine; and we were united thus forever by the same tresses, mouth on mouth, just as two laurels often share one root.

"And gradually it seemed to me, so intertwined were our limbs, that I was becoming you, or you were entering into me like a dream."

When he had finished, he gently set his hands on my shoulders and gazed at me so tenderly that I lowered my eyes with a shiver.

Le Tombeau des Naiades
The Tomb of the Naiads

Along the frost-bound wood I walked; my hair, across my mouth, blossomed with tiny icicles, and my sandals were heavy with muddy, packed snow.

He said to me: "What do you seek?" "I follow the satyr's track. His little cloven hoof-marks alternate like holes in a white cloak." He said to me: "The satyrs are dead."

And with the iron head of his hoe he broke the ice of the spring, where the naiads used to laugh. He picked up some huge cold fragments, and, raising them to the pale sky, gazed through them.

Mit Myrthen und Rosen - Heine
With Myrtle and Roses

With myrtle and roses lovely and delicate,
With fragrant cypress and gold leaf,
I would adorn this book like a tombstone,
And bury all my songs therein.

Oh, if I could only bury love there as well!
On the grave of love grows a blossom
of peace,
It blooms, and one plucks it,
But for me it will bloom only when I'm
in my grave

Here now are the songs that once so wildly,
Poured like a stream of lava out of Mt.
Aetna,
Gushing out of deepest feeling,
Scattering many blazing sparks.

Now they lie silent as death,
Now they stare cold and pale as mist,
But again the old glow will animate them,
When the spirit of love again soars over
them.

And many premonitions will sound in my
heart,
Once the spirit of love spreads over it,
Once this book comes into your hand,
My sweet love in a far-off land.

Then the magic spell of the songs will be
released,
The pale letters will look at you,
They will gaze, pleading into your lovely
eyes,
And whisper with sadness and the breath
of love.

Meine Rose - Lenau
My Rose

To the fair jewel of spring,
To the rose of my delight,
Though now bent down and paled
By the sun's burning ray,
I offer the cup of water
From the deep, dark well.

You rose of my heart!
By sorrow's silent ray
You are now bent and paled;
Could I but at your feet
Like water for this flower,
Silently pour my soul!
Could I then not also see
You joyously revived.

**Er ist's
It is Spring!**

Spring lets its blue ribbon
Flutter through the breezes again.
Sweet, familiar fragrances
Spread their promise through the land.

Violets dream already
They want to come soon.
Listen! the sound of a harp
Spring, yes it is you!

**Med en vandlilje - Ibsen
With a Waterlily**

See, Maria, what I bring you,
On the quiet streams floating,
the flower with white wings.
it swam, laden with dreams, in springtime.

So that it may be at home,
put it on your breast, Maria:
beneath its leaves will be hidden
a deep and peaceful wave.

Careful, child of the currents of the lake,
dangerous, dangerous there to dream!
The water sprite pretends to be asleep –
lilies play above him.

Child, your bosom is the current of the lake.
Dangerous, dangerous there to dream!
Lilies play on the surface;
the water sprite pretends to be asleep.

**En Drøm - Bodenstedt
A Dream**

I saw once in a dream
a beautiful maid so fine and pure;
we sat in the forest glade
among spring's young trees.

The buds burst, the stream leapt,
the distant village sounds reached us
in our leafy bower
where we sat hidden, blissfully happy.

But lovelier yet than that vision
was a glorious day in real life.
It was in a forest glade
on a mild spring day!

The stream leapt, the buds burst,
all was far off, but you were near;
Against my heart I held you fast
Now I will never let you go!

O trysting day in the forest glade
on that light warm spring day!
That day became a vision
then my vision was turned to a joyous day!



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Civic Mission...Sacred Trust

ANGELA PAOLETTI
VIOLIN

Saturday, February 12, 2005
Wheeler Concert Hall
1:00 p.m.

ANGELA PAOLETTI, VIOLIN

Sarah Pearce, Piano

PROGRAM

Sonata in E for Violin and Piano, Op.1, No. 15..... George Frideric Handel
(1685-1759)

I. Adagio

II. Allegro

III. Largo

IV. Allegro

Gymnopédies Erik Satie
(1866-1925)

I. Lent et douloureux

arr. Roger Nichols

Czárdás Vittorio Monti
(1868-1922)

Meditation from *Thais*..... Jules Massenet
(1842-1912)

trans. M.P. Marsick

*This recital is in partial fulfillment of the Bachelor of Music in Music Therapy degree.
Ms. Paoletti is a student of Ms. Carol Dallinger.*

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Symphony No. 6 in G Minor.....Charles-Marie Widor
I. Allegro (1844-1937)

Timothy Weisman, Organ

Capriccio.....Heinrich Sutermeister
(1910-1995)

Diane Meyer, Clarinet

At the River.....Aaron Copland
I. Old American Songs Set II (1900-1990)
IV. At the River

Jacob Pence, Baritone
Kristen Jones, Piano

Moment Musicale in C-Sharp Minor, Op. 94, No. 4.....Franz Schubert
(1797-1829)

Katherine Maurer, Piano

Quartet in F Major, K. 370.....W. A. Mozart
for Oboe, Violin, Viola & Cello (1756-1791)

II. Adagio
III. Allegro

Brandon Vukovich, Oboe
Frank Auer, Violin
Jennifer Reed, Viola
Susannah Montandon, Cello

Thursday, February 17, 2005
Wheeler Concert Hall
11:00 a.m.

BRANDON VUKOVICH
OBOE

Saturday, February 19, 2005
Wheeler Concert Hall
4:00 p.m.

BRANDON VUKOVICH, OBOE

Helen Skuggedal Reed, Piano and Harpsichord

Frank Auer, Violin

Amy Lawson, Violin

Jennifer Reed, Viola

Susannah Montandon, Cello

PROGRAM

Concerto in E Minor for Oboe, Strings
and Continuo Georg Philipp Telemann
Andante (1681-1767)
Allegro molto
Largo
Allegro

Sonatina for Oboe and Piano, Opus 28..... Malcolm Arnold
Leggiero (b. 1921)
Andante con moto
Vivace

INTERMISSION

Quartet in F Major for Oboe, Violin,
Viola and Cello, K. 370 Wolfgang Amadeus Mozart
Allegro (1756-1791)
Adagio
Allegro

Solo de Concours No. 7 Charles Colin
(1832-1881)

*This recital is in partial fulfillment of the Bachelor of Science in Music
Management degree. Brandon Vukovich is a student of Elizabeth Robertson.*

DEPARTMENT OF MUSIC

150 YEARS UNIVERSITY OF EVANSVILLE
1854 - 2004 Civic Mission... Sacred Trust

TIFFANY RAHM
TRUMPET

Sunday, February 20, 2005
Wheeler Concert Hall
1:00 p.m.

TIFFANY RAHM, TRUMPET

Carol Lundy, Piano

PROGRAM

Suite in D Major (1733)..... G. F. Handel
I. Overture (1685-1759)
II. Aire (Menuetto)
III. March (Bourrée)

Masks (2001) Dana Wilson
Mask I (b. 1946)
Mask II

Concerto for Trumpet (1955) Alexandra Pakhmutova
(b. 1929)

*This recital is in partial fulfillment of the Bachelor of Music in
Music Education degree. Tiffany Rahm is a student of Timothy Zifer.*

150 YEARS UNIVERSITY OF EVANSVILLE 1854-2004 Civic Mission... Sacred Trust

UNIVERSITY
OF
EVANSVILLE
Civic Mission... Sacred Trust

Sunday, February 20, 2005
Wheeler Concert Hall
2:30 p.m.

*This recital is in partial fulfillment of the
Bachelor of Music in Music Therapy degree.
Kristin Fuemmeler is a student of Roberta Veazey.
Diane Meyer is a student of Adam Ballif.*

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

- Bringing any food or drink into the recital hall
- Taking flash photographs
- Using electronic devices (remember to turn off your cellular telephones, beepers and alarm watches)
- Entering or leaving during the performance
- Making other extraneous sounds, such as may be caused by candy wrappers

Children who are able to sit quietly during the performance are welcome at our concerts.

TRANSLATIONS

Das erste Veilchen (The First Violet)

As I saw the first violet,
how delighted I was by the color and
fragrance!
I pressed the messenger of spring to
my hopeful breast.

The spring is gone, the violet is dead.
Many flowers, blue and red, stand
about.
I stand amid them and hardly see them.

The violet appears to me in a dream
of spring.

Hexenlied (Witches' Song)

The swallow flies, springtime triumphs
and gives us flowers for garlands!
Soon quietly we flit out the door
and fly to our splendid dance!

A black goat, a broomstick
the furnace fork, the distaff
tears us quickly away like lightning
and wind
by rushing breeze to the Brocken!

Beelzebub dances around our troop
and kisses his clawed hands!
A swarm of spirits seizes us by the arm
and swings firebrands while we dance!

And Beelzebub promises gift after gift
to the troop of dancers;
they are beautifully dressed in silk,
and they will dig pots of gold.

A fire dragon will bypass the roof
and bring us butter and eggs.
The neighbors will see the sparks
And sign a cross before the fire.

The swallow flies, the springtime
triumphs
the flowers bloom for garlands!
Soon quietly we will flit out the door,
Hurrah!

Der Mond (The Moon)

My heart is like the dark night,
when all the treetops rustle;
There rises the moon in full splendor
from among clouds softly, and behold!
the forest grows silent in deep listening.

The moon, the bright moon are you:
In your abundance of love
cast one glance at me
full of heavenly peace, and behold!
This unquiet heart becomes still.

Métamorphoses

I. Reine des mouettes

Queen of the seagulls, my orphan,
I have seen you pink, I remember it,
Under the misty muslins
Of your bygone mourning.

Pink that you liked the kiss which
vexes you,
You surrendered to my hands
Under the misty muslins
Veils of our bond.

Blush, blush my kiss discovers you
Seagull captured at the junction of the
great pathways.

Queen of the seagulls, my orphan,
You were pink, surrendered to my
hands
Pink under the muslins,
And I remember it.

II. C'est ainsi que tu es

Your body imbued with soul,
Your tangled hair,
Your foot pursuing time,
Your shadow which stretches
And whispers close to my temples

There, that is your portrait,
It is thus that you are,
And I want to write it to you
So that when night comes
You may believe and say,
That I knew you well.

III. Paganini

Violin, sea-horse and siren
Cradle of hearts, heart and cradle
Tears of Mary Magdalene
Sigh of a queen, echo.

Violin, pride of agile hands
Departure on horseback on the water
Love astride mystery
Thief at prayer, bird.

Violin, morganatic woman
Puss-in-boots ranging the forest
Well of insane truths
Public confession, corset.

Violin, alcohol of the troubled soul
Preference muscle of the evening
Shoulder of the seasons
Leaf of the oak, mirror.

Violin, knight of silence
Plaything escaped from happiness
Bosom of a thousand presences
Boat of pleasure, hunter.

Parto! Ma tu ben mio

I go, I go, but you, my love, make
peace with me:
I shall be as you wish me, I shall do
as you like.
Just look at me, and I will forget
everything;
I shall fly to avenge you!

Another glance and I will take care
of the rest.
Oh gods, what power you have given
to beauty!

KRISTIN FUEMMELER, SOPRANO

DIANE MEYER, CLARINET

PROGRAM

Capriccio..... Heinrich Sutermeister
(1910-1995)

Diane Meyer, Clarinet

Sweeter than Roses Henry Purcell
(1659-1695)

Kristin Fuemmeler, Soprano
Susannah Montandon, Cello
Timothy Weisman, Harpsichord

Six Studies in English Folk Song Ralph Vaughan Williams
(1872-1958)

III. Larghetto

IV. Lento

V. Andante tranquillo

Diane Meyer, Clarinet
Beverly Attinger, Piano

Das erste Veilchen..... Felix Mendelssohn-Bartholdy
Hexenlied
Der Mond
(1809-1847)

Kristin Fuemmeler, Soprano
Timothy Weisman, Piano

Time Pieces..... Robert Muczynski
(b. 1929)

I. Allegro risoluto

II. Andante espressivo

III. Allegro moderato

Diane Meyer, Clarinet
Beverly Attinger, Piano

Métamorphoses..... Francis Poulenc
(1899-1963)

I. Reine des mouettes

II. C'est ainsi que tu es

III. Paganini

Kristin Fuemmeler, Soprano
Timothy Weisman, Piano

Parto! Ma tu ben mio..... Wolfgang Amadeus Mozart
From *La Clemenza di Tito*
(1751-1796)

Kristin Fuemmeler, Soprano
Diane Meyer, Clarinet
Timothy Weisman, Piano

Sunday, February 20, 2005
Wheeler Concert Hall
4:00 p.m.

FRANCIS AUER, VIOLIN

MICHAEL KUHR, PERCUSSION

PROGRAM

- My Lady White (1981)..... David Maslanka
(b. 1943)
Three songs for solo marimba
I. Madrigal – My Lady White
II. Spring...Birds Sing...A Gift of Rings
III. For Pretty Alison
- French Suite for Percussion (1962)..... William Kraft
(b. 1923)
I. Allemande
II. Courante
III. Saraband
IV. Gigue
- Sonata for Timpani (1969) John Beck
(b. 1933)
I. Mysteriously
II. Jazz-like
III. Fast
- Sonata No. 1 in G Minor, S. 1001 Johann Sebastian Bach
(1685-1750)
I. Adagio
- Concerto for Violin and Orchestra Op. 14 Samuel Barber
(1910-1981)
I. Allegro
II. Andante
III. Presto

*This recital is in partial fulfillment of the Bachelor of Music in
Performance degree. Frank Auer is a student of John Macfarlane.
Michael Kuhr is a student of Todd Sheehan.*

2004-2005
Season

WIND ENSEMBLE
WINTER CLASSICS

Tuesday, February 22, 2005
Dunigan Hall
7:30 p.m.

RONALD P. SOCCIARELLI

Ronald P. Socciarelli was born in Little Falls, New York, in 1932. After completing a bachelor's degree at Ithaca College in 1959, he attended the University of Michigan, where he earned a Master of Music in 1963. Socciarelli has studied conducting with Ulrich Meyer, associate conductor of the Buffalo Philharmonic, and Walter Beeler, former conductor of the Ithaca College Concert Band.

From 1959 through 1965, Socciarelli was conductor of the Lackawana (New York) High School Band, which, under his direction, received only superior ratings in New York State contests. From 1967 to 1972, Socciarelli was the chairman of the music department at Ithaca (New York) High School and conductor of the Ithaca High School Concert Band. He conducted the world premier performances of several commissions written specifically for that group. Under his direction, Ithaca's Little Red Marching Band received national recognition for its many performances on television at professional football games both in the United States and in Canada.

In 1972, Socciarelli served as the director of bands at Northern Illinois University. He served as director of bands at Ohio University from 1973 until 1990. Until his retirement, he served as conductor of the university's symphonic band, wind symphony and the university-community summer pops concert band. He taught courses and held seminars in elementary, intermediate and advanced conducting.

One of the first people in the U.S. to use computer technology in conjunction with show design, Socciarelli researched the practical use of computer technology and its integration into marching band show design in 1981. He utilized an IBM mainframe computer for writing and developing routines and shows for the Ohio University Marching Band.

Highlights of Socciarelli's appearances as guest conductor include the New York State All-State Wind Ensemble, the Macon-Georgia Symphony Orchestra, the University of South Carolina All-State Honors Band and the All-New England Festival Band. He has also adjudicated at several major band contests and festivals.

The National Federation of Music Clubs of America conferred upon Socciarelli their Foundation Award for the Advancement of American Music. He also received recognition from the Ohio House of Representatives on two separate occasions, again in appreciation for his efforts toward the advancement of American music.

Presently, Socciarelli holds the title of professor emeritus of music. He teaches conducting and literature in the fall quarter of each year. He resides in Aiken, South Carolina.

PERSONNEL

Piccolo

Erin Barnett (Flute I)

Flute I

Mary Tucker*

Flute II

Diana Walker
Elissa Bickell

Oboe I

Brandon Vukovich*

Oboe II

Amanda Egolf

E♭ Soprano Clarinet

Diane Meyer

Clarinet I

Carrie White*
Rashanda Pease

Clarinet II

Natasha Judy
Shana Creason

Clarinet III

Anne Whitlow
Andy Scudder

Bass Clarinet

Nate Slaton
Megan Stuart

Bassoon I

Brian Naas*

Bassoon II

Elizabeth Carter
Sara Edenfield

Alto Saxophone I

Andrae Skelton*

Alto Saxophone II

Cara Yates

Tenor Saxophone

Christopher Ashworth

Baritone Saxophone

Malora Huggins

Cornet I

Don Pettit*
Tiffany Rahm

Cornet II

Greg Keith

Cornet III

Alex Smith

Trumpet I

Kathryn Peters

Trumpet II

Andy Gillespie

Horn I

Sara Edmondson*

Horn II

Daniel Langenberg

Horn III

Beth Buechler

Horn IV

Vanessa Quirarte

Trombone I

Josh Bowman*

Trombone II

Christopher Huntowski

Trombone III

Patrick Ritsch

Euphonium

Rose Vorenkamp

Tuba

Aaron Sisson

Timpani

Michael Kuhr*

Percussion

Allison Field
Emily Etichson
Joey Schrott
Andy Noelle

*Principal Player

WINTER CLASSICS

RONALD P. SOCCIARELLI, GUEST CONDUCTOR
TIMOTHY J. ZIFER, CONDUCTOR

PROGRAM

Sea Songs..... Ralph Vaughan Williams
(1872-1958)

Lincolnshire Posy Percy Aldridge Grainger
(1882-1961)
Lisbon
Horkstow Grange
Rufford Park Poachers
The Brisk Young Sailor
Lord Melbourne
The Lost Lady Found

Suite No. 1 in E-flat Gustav Holst
(1874-1934)
Chaconne
Intermezzo
March

Suite of Old American Dances Robert Russell Bennett
(1894-1981)
Cake Walk
Schottische
Western One-Step
Wallflower Waltz
Rag

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

2004-2005
Season

SYMPHONIC WINDS

Thursday, February 24, 2005
Wheeler Concert Hall
7:30 p.m.

PERSONNEL

Dean S. Musson, Conductor
Timothy J. Zifer, Conductor

Piccolo/Flute

Sara Fryman
Steffie Pithoud

Flute

Jennifer Crouse
Elizabeth Graf
Jessica Simpson

Clarinet

Erin Bahrt
Kimberlie Gruny

Alto Saxophone

Jennifer Bayer
Amanda Delaney

Tenor Saxophone

Krystal Kenworthy

Bassoon

Daniel Wheelock

Trumpet

Luis Rojas
Josette Sims
Noah Stubbs

French Horn

Sandra Clarke
Karen Markle
Sunnie Otto
Marc Sapoznik

Trombone

Allaina Bush
Blair Bozoarth
Rose Vorenkamp

Euphonium

Sara Edenfield

Tuba

Natalie Byars

Percussion

Chuck Fetterhoff

SYMPHONIC WINDS

PROGRAM

Proud Heritage..... William P. Latham
(1917-2004)

Three Hungarian Songs Béla Bartók
Allegretto (1881-1945)
Andante
Allegro con brio

Old Churches Michael Colgrass
(b. 1932)

Concerto for Drum Set..... Carroll DeCamp

Hebrides Suite Clare Grundman
1. The Peat-Fire Flame (1913-1996)
2. An Eriskay Love Lilt
3. Milking Song
4. The Road to the Isles

Festa..... Elliot A. Del Borgo
(b. 1938)

American Patrol F. W. Meacham
(1850-1896)

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

O, Mistress Mine.....Roger Quilter
(1877-1953)

Richard Sears, Baritone
Katie Kinne, Piano

Sonata No. 1 in G, Op. 78.....Johannes Brahms
Allegro molto moderato (1833-1897)

Sarah Pearce, Violin
Katie Kinne, Piano

Frauenlieben und leben.....Robert Schumann
6. "Süsser Freund" (1810-1856)

Blythe Philp, Mezzo-Soprano
Kristin Fuemmeler, Piano

Sonata in F Minor.....G. P. Telemann
III. Andante (1681-1767)
II. Allegro

Sara Edenfield, Bassoon
Colleen Morales, Piano

Nocturne in C# Minor, Op. 27 No. 1.....Frédéric Francois Chopin
(1810-1849)

Malora Huggins, Piano

Suite for Saxophone and Piano.....Paul Bonneau
1. Improvisation (1918-1995)

2. Danse des Démons
3. Plainte
4. Espieglerie

Monte Skelton, Alto Saxophone
Beverly Attinger, Piano

My Lady White (1981).....David Maslanka
I. Madrigal – My Lady White (b. 1943)

- II. Spring... Birds Sing... A Gift of Rings

Michael Kuhr, Marimba

Thursday, March 3, 2005
Wheeler Concert Hall
11:00 a.m.

2004-2005
Season

FACULTY RECITAL

ANNE HASTINGS FIEDLER
PIANO

Tuesday, March 1, 2005
Wheeler Concert Hall
7:30 p.m.

ANNE HASTINGS FIEDLER, PIANO

ROBERTA VEAZEY, SOPRANO

PROGRAM

Sonata in D Minor, Op. 31, No. 2 Ludwig van Beethoven
Largo – Allegro (1778-1827)
Adagio
Allegretto

Quaderno musicale di Annalibera Luigi Dallapiccola
(1904-1975)

Intermezzo in B Minor, Op. 119, No. 1 Johannes Brahms
Intermezzo in A Major, Op. 118, No. 2 (1833-1897)

Wie Melodien zieht es mir
Meine Liebe ist grün
Wir wandelten
Botschaft

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

2004-2005
Levbon

FACULTY RECITAL
DOUGLAS REED
ORGAN

Tuesday, March 15, 2005
First Presbyterian Church
7:30 p.m.

DOUGLAS REED, ORGAN

PROGRAM

Toccata in F Major, S. 540 Johann Sebastian Bach
(1685-1750)

Von Gott will ich nicht lassen, S. 658

Chorale No. 3 in A Minor César Franck
(1822-1890)

De Spiritum (1980)* William Albright
(1944-1998)

- I. Unity
- II. Celestial Duel
- III. Trinity Sonata
- IV. Origins
- V. Bequeathal

Zachary Guenzel, Luba Tkachuk, Timothy Weisman
Assistant Organists
Michael Kuhr, Allison Field
Percussion

Herzlich tut mich verlangen, Op. 122, No. 10..... Johannes Brahms
(1833-1897)

Symphony in F Major, Op. 42, No. 5..... Charles-Marie Widor
V. Toccata (1844-1937)

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

*Evansville premiere

NOTES

De Spiritum was written for Marilyn Mason and commissioned by the Marilyn Mason Commissioning Fund and the 50th Anniversary Fund of the Denver Chapter of the American Guild of Organists.

The title *De Spiritum* (of or from the spirit) reflects upon the notion of the organ, with its continual and superhuman supply of wind, as a primal and spiritual force. Like electronically assisted music – a medium similarly energized by an unflagging source of power – the organ excels in impersonating the *vox Dei* (the voice of God). It may be for this reason that the king of instruments finds itself the favorite of the church, thundering down, as it does, to the faithful from above and behind or elevating the congregation with celestial infinitudes. At any rate, these capabilities, theatrical or real as the case may be, form the inspiration for the sections of *De Spiritum*.

Introduction: An "index" that displays some of the material to be developed later, combined with a folk-like melody, a primal incantation based on a very few notes (G-Eb-F-G-D-E). Diatonic triads in seemingly wandering relations are introduced, as is a fragment of a rustling "wind-chime" music.

- I. "Unity" proposes a monophonic line that increases in range and loudness as it changes from simple pentatonic black-note pitches to an entire chromatic collection.
- II. "Celestial Duel": Two assistants play a canon of diatonic triads formed by "plaiting," a kind of weaving technique, through a matrix of the four kinds of triads on each level of the chromatic scale except F:

on C:	dim.	Maj.	min.	aug.
on C#:	dim.	Maj.	min.	aug.
on D:	dim.	Maj.	min.	aug.
on D#:	dim.	Maj.	min.	aug.
on E:	dim.	Maj.	min.	aug.
(etc.)				

Meanwhile the organist performs violent battle music (the "duel") beneath an angry, penetrating pedal point on the note F.

- III. "Trinity Sonata" is a three-voice movement, the two hands involved with the "wind-chime" murmuring described above, the pedal reiterating the primitive folk melody. The mood is relaxed and static; the counterpoint yearns for grace.
- IV. "Origins" develops a musical narrative based on the concept of the overtone series, here based primarily on low C. Sometimes the overtones become so intense and dense that they turn into noise, or screams, or ecstasies – we know not which. An optional bass drum signals primal energy, like cracks of thunder.
- V. "Bequeathal" is like a fountain, a multi-voiced counterpoint of melodic lines, going from three to as many as nine independent parts, spanning the entire range of the organ, and again involving two assistants.

A brief coda displays for a final time the folk tune, as unchanging and as simple as ever.

–William Albright

The C. B. Fisk Organ, Opus 98

GREAT 58 Notes, Manual I

Prestant	16'
Principal	8'
Spire Flute	8'
Harmonic Flute	8'
Octave	4'
Chimney Flute	4'
Twelfth	2 2/3'
Fifteenth	2'
Seventeenth	1 3/5'
Mixture	IV-VI
German Trumpet	8'
Bass Clarionet	16'

PEDAL, 30 notes

Open Wood	16'
Prestant (GT)	16'
Bourdon	16'
Octave	8'
Super Octave	4'
Trombone	16'
Trumpet	8'

COUPLERS

Swell to Great
Great to Pedal
Swell to Pedal

SWELL 58 Notes, Manual II

Bourdon	16'
Violin Diapason	8'
Celeste	8'
Stopt Diapason	8'
Italian Principal	4'
Nazard	2 2/3'
Doublet	2'
Tierce	II
Sharp	IV
Hautboy	8'
French Trumpet	8'

Tremulant (whole organ)

Wind Stabilizer

Balanced Mechanical Swell Pedal

Mechanical Key and Stop Action

The organ at First Presbyterian Church, Evansville, Indiana, was designed and built by C. B. Fisk Inc. of Gloucester, Massachusetts. It was completed and dedicated on October 21, 1991. The instrument has 29 stops and 1,923 pipes and is Opus 98 of the Fisk firm. Charles Fisk made an initial visit in September 1980 and set the course for the design of this instrument. As an act of the church's strong trust in his successors, the contract was signed in April 1984, four months after Charles Fisk's death.

The visual and mechanical design of the organ began in December 1989 with a site visit and the subsequent construction of a scale model of the church. American walnut was chosen for the case, and its design was inspired by the many Victorian gothic details present in the church. The visual design was developed with Charles Nazarian, design consultant to the Fisk shop. He also supervised the construction of the organ's decorative shades in his own shop in Gloucester. His coworkers were carver David Calvo and cabinetmakers Dana and Dean Richards.

The pedal chest and pipe work is placed in a rear case and is visible through carved screens at the sides of the console area. The Great is on two chests just behind the impost, separated by an area reserved for the Swell key action and the Great stop

action. The Swell division is located in the top center of the case. It is arranged in a long narrow chest which allows for Swell shades to be placed on three sides of the box and provide dramatic control of the volume. Several shades also open toward the back wall of the church. These shades open before the front-facing shades thus sending the earliest sounds down to the choir and indirectly to those seated on the main floor.

The console area is at the center of the instrument, providing the most direct mechanical key and stop actions. A mechanical combination action is included to give players the ability to make large stop changes quickly. The console has been made as compact as possible to allow for choristers to gather around the organist.

The front pipes of the organ, made of hammered 98 percent lead, are the largest 23 metal pipes of the Prestant which form the basis of the Principal chorus of the Great division. When used alone the Prestant is a rather soft, gentle stop. The presence of a 16' manual Prestant is unusual for an instrument of this size and contributes to the effect of a much larger instrument, appropriate to this lofty church. This stop, along with the Principal, Octave, Fifteenth and Mixture form the Principal chorus, is the basic sound used for hymn accompaniment as well as for much of the organ repertory. Pipe work of the Principal family has generous toe-holes, healthy windways with light nicking, and moderate to high cut-ups which result in a warm, singing fundamental tone. There is also a Principal chorus in the Swell division. It is of sharper and softer tone to contrast with the Principal chorus of the Great.

Of the flute stops in the organ, four have been retained from the previous instrument. The Swell Stopt Diapason and the Great Chimney Flute are made of pine and date from the Marshall Brother's instrument of 1874. The Great Harmonic Flute is also of wood and dates from the Casavant rebuild in 1925. The construction of this stop gives a characteristic "overblowing" quality which is associated with the orchestral flute. The Spire Flute of the Great is a new stop patterned after seventeenth century German examples which were, in turn, imitations of the *viole*, a stringed orchestral instrument. The sound of this stop is soft, yet bright and transparent, voiced for accompanying both the choir and the solo stops of the organ. Generally the flutes are voiced more delicately than the principals with narrower windways and smaller toe-holes for a softer, more delicate sound.

There are two sets of stops which produce the cornet effect. The Nazard and Tierce of the Swell may be combined with the Stopt Diapason and the Italian Principal to form a traditional French cornet *décomposé*. The Twelfth and Seventeenth of the Great may be combined with the flutes or the principals to achieve the German *Sesquialtera* combination. These mutations can also give a reedy tone to the principal chorus.

The reed stops of this instrument are quite varied. This is most apparent in the manual trumpet stops. The Great Trumpet is intended to provide a smooth round (almost tubby) tone for use with congregational singing and for reinforcement of the Principal chorus. This stop is based upon examples in seventeenth and eighteenth century German organs. The Swell Trumpet is more fiery and was built along eigh-

teenth century French lines. Each manual division also contains a secondary reed, each of which is from the former instrument. The Bass Clarionet has a new 16' octave (it was an 8' stop previously) which allows the stop to be used in chorus with the German Trumpet as well as provide a large number of colorful sounds for solo or chorus use. The Hautboy is a characteristic oboe; it serves as a solo stop and can enrich the sound when used with the foundations, a necessary combination for much nineteenth century music. All of the reeds have been voiced by carefully curving their brass tongues until maximum tone is produced and speech is still prompt.

The pedal division is purposely somewhat small to allow the manual divisions to be as large and diverse as possible. There is a principal chorus (16, 8, 4) as well as a reed chorus (16, 8). The Pedal Trombone is a large wooden reed stop, originally from a Skinner organ in Buffalo, New York, which provides a very smooth, low-pitched sound. The Pedal Trumpet is the former Casavant Swell Trumpet and provides a tone which adds to the clarity of the pedal line. The Prestant (mechanically borrowed from the Great) is rather soft but very prompt in speech and can be used alone with good effect. The Bourdon, dating from the Marshall Brother's instrument, is still softer, and the Open Wood gives great weight and dignity to this division.

The manual divisions are winded from a single large wedge bellows following the tradition of historical winding systems which gives a gently flexible character to early music. A large winker may be engaged for music requiring a more stable wind supply. The organ is tuned in a slightly unequal temperament first developed by Charles Fisk for Opus 78 at House of Hope Presbyterian Church in St. Paul, Minnesota. The temperament gives flavor to the common keys for performance of earlier music but still allows the chromaticism of the nineteenth and twentieth centuries to be heard without compromise.

2004-2005
Season

COLLAGE
CONTEMPORARY MUSIC SERIES
FEATURED GUEST – RICHARD FAITH

Tuesday, March 22, 2005
Wheeler Concert Hall
7:30 p.m.

STRING ENSEMBLE PERSONNEL

Richard Loheyde, Director

Violin I

Frank Auer*

Hannah Kim

Erin Walsh

Jennifer Vanderveld

John Macfarlane†

Dawn Posey†

Violin II

Sarah Pearce*

Emily Caudill

Annmarie Hennig

Krystal Names

Angela Paoletti

Carol Dallinger†

Viola

Jennifer Reed*

Danielle Gomez

Christopher McKay†

Cello

Susannah Montandon*

Bethany Sibenaller

Melinda Hummel

David Beem†

Bass

Anthony Wold*

*Principal Player

†UE Faculty Member

PROGRAM NOTES

The title, **Gandalf the Grey**, is from J.R.R. Tolkien's well known fantasy novel, *The Lord of the Rings*. Gandalf the Grey, a wizard, is my favorite character. It is Gandalf who, at the end when all seems lost, first notices and cries out, "The eagles are coming, the eagles are coming!" This marks the beginning of victory for the heroes, and perhaps the listener will notice when "the eagles are coming," and the moment of victory, at the very end of the composition.

All sounds were synthesized by an IBM 3081 mainframe computer using the MUSIC360 language. Many parameters including vibrato rates and filter frequencies are controlled by a FORTRAN program that I wrote, which randomizes chosen parameters within specified limits. This piece stems from my interest in controlled randomization. This is an analogy to human instrumental performance, in that the playing of an instrument, in a given style, contains many un-notated parameters that the performer controls in a partially random manner, but within accepted tolerances.

— Jody Nagel

The *Varied Trio*, like many compositions throughout Harrison's career, arose from a personal friendship. As a student of Harrison at Mills College, percussionist William Winant performed with pianist Julie Steinberg and violinist David Abel, and as a result of this collaboration Harrison resolved to compose a new piece for the ensemble. Although Harrison envisioned the piece for three players from the start, he composed a quintet so that he and friend Bill Colvig could join the group for the premiere on February 28, 1987.

The *Varied Trio* provides a case study of Harrison's cross-cultural approach to composition. Each movement draws on different compositional resources (percussion, dance, gamelan, the music of India, the French Baroque, Rococo painting, the teachings of Henry Cowell), from which he created a unique personal synthesis.

Indonesian gamelan influences appear in the opening movement, titled *Gending*, which means simply "piece." Harrison's percussion ensemble experiences of the 1930s are most apparent in the trio's second movement and finale. The former features the *jalataranga*, an Indian instrument comprising a set of rice bowls struck with thin bamboo sticks. The finale, a lively dance, was partially inspired by a routine shopping trip. Passing a kitchen supply store one day, Harrison noticed a display of baking pans in the window. "Those are musical instruments," he said and promptly bought a set of six in various sizes for the trio's finale.

— from *MUSA 8, Lou Harrison: Selected Keyboard and Chamber Music, 1937-1994*

RICHARD FAITH

Richard Faith, professor emeritus of the University of Arizona, is a native of Evansville, Indiana. A graduate of Chicago Musical College and Indiana University, he received a Fulbright grant to study piano and composition at the Academia de Santa Cecilia in Rome. Winner of numerous awards and competitions, Faith has performed in recitals throughout the United States and Europe and has appeared as soloist with a variety of orchestras including the Chicago Symphony. He is the composer of four operas, a number of symphonic works, three piano concerti, an oboe concerto, a mass, a cantata, chamber music, more than one hundred songs, and many piano works.

COLLAGE

PROGRAM

From *Varied Trio* (1986) Lou Harrison
I. Gending (1917-2003)
II. Bowl Bells
V. Dance

Dawn Posey, Violin
Jason Ginter, Percussion
Anne Fiedler, Piano

Gandalf the Grey for Clarinet and Tape (1990) Jody Nagel
(b. 1960)

Adam Ballif, Clarinet

Idyll for String Orchestra (2004) Richard Faith
(b. 1926)

“High Veld Sunrise” for Horn and Midi Steven Winteregg
(b. 1952)

Erin Schmidt, Horn

Scenes from *Macbeth* (2004) Richard Faith
(b. 1926)

Jon Truitt, Baritone
Elizabeth Truitt, Soprano
Jacob Pence, Baritone
John Wenzel, Tenor
Heather Burns, Soprano
Beth Higginbotham, Soprano
Cathryn Johns, Mezzo-Soprano
Richard Faith, Piano

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Sweeter than Roses.....Henry Purcell
(1659-1695)

Kristin Fuemmeler, Soprano
Timothy Weisman, Harpsichord
Susannah Montandon, Cello

Excursion, No. 4, Op. 20.....Samuel Barber
(1910-1981)

Colleen Morales, Piano

Six Elizabethan Songs.....Dominick Argento
I. Spring (b. 1927)

Denise Tatham, Soprano
Katherine Maurer, Piano

Symphony No. 5.....Felix Mendelssohn
Andante (1809-1847)
.Arr. by M.J.

Vanessa Quirarte, French Horn
Eva Key, Piano

Hold on a Moment, Dear.....Kirke Mechem
(b. 1925)

Kathleen Neal, Mezzo-Soprano
Kristin Jones, Piano

Suite for Saxophone and Piano.....Paul Bonneau
(1918-1995)

1. Improvisation
2. Danse des Démons
3. Plainte
4. Espieglerie

Monte Skelton, Alto Saxophone
Beverly Attinger, Piano

"Arpeggione" Sonata, D. 821.....Franz Schubert
I. Allegro Moderato (1797-1828)

Susannah Montandon, Cello
Joshua Riedford, Piano

Thursday, March 24, 2005
Wheeler Concert Hall
11:00 a.m.

2004-2005
Season

UNIVERSITY ORGAN SERIES

MARILYN MASON
GUEST ORGANIST

Good Friday, March 25, 2005
Trinity United Methodist Church
Evansville, Indiana
7:30 p.m.

MARILYN MASON

Marilyn Mason is University Organist and chairman of the Department of Organ at the University of Michigan. Her extensive career as concert organist, lecturer, adjudicator and teacher has carried her throughout the musical world. She was the first American woman to play in Westminster Abbey, the first woman organist to play in Latin America, and the first American organist to play in Egypt. During a single year, invitations took her to five continents. Mason has served as judge at nearly every major organ competition in the world. Her dedication to contemporary music is evidenced in the 65 works that she has commissioned and premiered. Currently, she is pursuing her commitment to stylistic integrity through research into the construction and tonal design of historic European instruments. Twenty research tours have focused on historic organs in Europe.

In 1987 Mason was awarded a Doctor of Music degree *honoris causa* by the University of Nebraska. She was honored as the 1988 Performer of the Year by the New York chapter of the American Guild of Organists. Her discography includes music of Bach, Pachelbel, Handel, Mondonville and twenty contemporary composers on Columbia and Musical Heritage Society labels. She is now recording the complete organ music of Johannes Pachelbel for the Musical Heritage Society.

MARILYN MASON, ORGAN

READERS

JANA ROSS

COIT SHARRINGHAUSEN

LAURA STUART

EVAN HERNANDEZ

PROGRAM

Le Chemin de la Croix

The Stations of the Cross

Music by Marcel Dupré (1886-1971)

Poetry by Paul Claudel (1868-1955)

I. Jesus is condemned to death

The tumult of the crowd and their angry cries for Barrabas can be heard. The name of Barrabas is depicted by one of the rhythmic motives.

II. Jesus receives his cross

Heavy, plodding figures as Jesus begins the journey toward Golgotha. The cross is symbolized by the ascending fourths.

III. Jesus falls the first time

Jesus' suffering is depicted by the descending triplet figure. Reflecting the heavy burden, the music slows to a halt as Jesus falls.

IV. Jesus meets his mother

A peaceful scene as Jesus comforts his mother. The motive of the Virgin Mary is a descending, arpeggiated major chord.

V. Simon the Cyrène helps Jesus carry the cross

Jesus' load is lightened by Simon. A canon symbolizes following and sharing. The cross motive is heard.

VI. Jesus and Veronica

The compassion motive (two thirds ascending) is combined with the cross motive. The movement closes with the redemption motive.

- VII. Jesus falls a second time**
The weariness of Jesus is shown by the descending seconds in the soprano voice.
- VIII. Jesus comforts the women of Jerusalem**
The motive of pity is heard first. The voice of Jesus (on the Trompette stop) is then combined with the pity motive.
- IX. Jesus falls a third time**
A tumultuous toccata. The persecution of Jesus is represented by a three-note figure in the left hand accompanied by an ascending, diminished arpeggiated chord in the right hand.
- X. Jesus is stripped of his clothes**
The flagellation of Jesus is expressed through a constant, driving rhythm. The movement concludes with the incarnation motive of ascending minor third dyads.
- XI. Jesus is nailed on the cross**
The hammer blows on the crucifixion motive (descending fourths) are heard throughout the movement. The motive of suffering returns at the end.
- XII. Jesus dies upon the cross**
His agony is expressed by a quiet four-note motive which fills in a tritone. Suddenly, there is an earthquake and Jesus dies.
- XIII. The body of Jesus is taken from the cross and laid in Mary's bosom**
The theme of the Virgin Mary returns as Mary beholds His face.
- XIV. The body of Jesus is laid in the tomb**
The motives of pity and suffering are combined. Jesus' redemption is depicted in a final section by a transformation of the motive of suffering into a rising motive to represent the resurrection.



The readers are University of Evansville theatre students under the direction of Professor Christia Ward of the Department of Theatre.

PROGRAM NOTES

The Stations of the Cross is a series of pictures or tableaux representing scenes in the passion and death of Christ. Each corresponds to a particular incident connected with the Passion. They are usually arranged at intervals around the walls of a church. The object of the stations is to help the faithful make a pilgrimage (in spirit) to the principal scenes of Christ's passion and death. The devotion is carried out by passing from station to station and meditating on each incident represented in the tableaux. This devotion originated in the Holy Land where the route Christ traveled from the place of sentencing to Calvary has been marked since the earliest years of Christianity. It has been the object of pilgrimage since the days of Constantine. There is, however, no direct evidence of a set form of devotion until the seventeenth century, at which time the number of stations was fixed at fourteen.

Paul Claudel, dramatist, poet, essayist and diplomat, was one of the most significant French literary figures in the first half of the twentieth century and the outstanding representative of the Catholic literary revival. He wrote the set of fourteen poems, *Le Chemin de la Croix*, in 1911 as part of his *Corona Benignitatis Anni Dei*, a cycle of 56 poems on the liturgical year.

Marcel Dupré enjoyed a worldwide reputation for his organ compositions, brilliant organ playing, extraordinary ability at improvisation, and skill as an organ pedagogue. He studied piano with Louis Diemer and Guilmant, organ with Vierne, and fugue and composition with Widor. He revolutionized the organ concert in 1920 when he performed the complete works of J.S. Bach from memory at a series of concerts in Paris. He toured the United States in 1921 and played 94 recitals in 85 cities. On his second tour in 1923 he performed 110 recitals. In 1939 he made a world concert tour which included a performance on the Milton Z. Tinker Memorial Organ in the Evansville Soldiers and Sailors Memorial Coliseum.

He was organist of the church of Saint Sulpice in Paris from 1934 until his death at age 85. From 1926 to 1954 Dupré was professor of organ at the Paris National Conservatory where his pupils included Alain and Messiaen.

About *Le Chemin de la Croix*, the composer writes:

The first sketch of *Le Chemin de la Croix* was conceived and realized in the form of an improvisation at the Royal Conservatory of Music in Brussels on February 13, 1931. During the concert the fourteen poems of *Le Chemin de la Croix* by the great French poet Paul Claudel were read, and after each I improvised a musical commentary. Many in the audience having expressed their regret that nothing should remain of this spontaneous music, I decided to write the work down, trying to evoke the same atmosphere. Its composition took me an entire year. I gave the first performance in the hall of the Trocadero in Paris on March 18, 1932.

2004-2005
Season

FACULTY RECITAL

RENATO BUTTURI
GUITAR

MARGARET A. SIPPEY
FLUTE

Tuesday, March 29, 2005
Wheeler Concert Hall
7:30 p.m.

RENATO BUTTURI, GUITAR
MARGARET A. SIPPEY, FLUTE
ANNE FIEDLER, PIANO

PROGRAM

- Entracte (flute and guitar) Jacques Ibert
(1890-1962)
- From capricci armonici (1692) Ludovico Roncalli
Preludio (1654-1713)
Gavotta
Gigua
- Sonata for Flute and Piano Otar Taktakishvli
1. Allegro cantabile (1924-1989)
2. Aria – Moderato con moto
3. Allegro scherzando

INTERMISSION

- Four Preludes Heitor Villa-Lobos
I (1887-1959)
IV
III
II
- Histoire du Tango pour flûte et guitar Astor Piazzolla
Bordel 1900 (1921-1959)
Café 1930
Nightclub 1960

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

L'Ascension (1934).....Olivier Messiaen
(1908-1992)
III. Outburst of joy from a soul before the
glory of Christ which is its own glory

Timothy Weisman, Organ

Years of Pilgrimage-First Year: Switzerland.....	Franz Liszt
Chapelle de Guillaume Tell	(1811-1886)

Joshua Riedford, Piano

Ombre Amene.....Mauro Giuliani
(1781-1829)

Katherine Nare, Soprano
Gabrielle Hopp, Guitar

Largo & Allegro.....G. F. Handel
(1685-1759)

Cara Yates, Saxophone
Malora Huggins, Piano

“Arpeggione” Sonata, D. 821.....Franz Schubert
III. Allegretto (1797-1828)

Susannah Montandon, Cello
Joshua Riedford, Piano

Thursday, March 31, 2005
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT OF MUSIC

150 YEARS
1854 - 2004

UNIVERSITY OF EVANSVILLE
Civic Mission... Sacred Trust

150
YEARS
1854 - 2004

Civic Mission... Sacred Trust

KATHERINE NARE
SOPRANO

BLYTHE PHILP
MEZZO-SOPRANO

Saturday, April 2, 2005
Wheeler Concert Hall
1:00 p.m.

KATHERINE NARE, SOPRANO BLYTHE PHILP, MEZZO-SOPRANO

Amy Lawson, Violin

Kristin Fuemmeler, Harpsichord and Piano

Gabrielle Hopp, Guitar

Kristen Jones, Piano

*This recital is in partial fulfillment of the
Bachelor of Music in Music Therapy degree.
Kate Nare and Blythe Philp are both students of Elizabeth Dodd.*

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

- Bringing any food or drink into the recital hall
- Taking flash photographs
- Using electronic devices (remember to turn off your cellular telephones, beepers and alarm watches)
- Entering or leaving during the performance
- Making other extraneous sounds, such as may be caused by candy wrappers

Children who are able to sit quietly during the performance are welcome at our concerts.

PROGRAM

Deh rendetemi, ombre care..... Francesco Provenzale
from *La stellidaura vendicata* (c. 1640-1700)

Miss Philp
Miss Fuemmeler
Miss Lawson

Sei Ariette, Op. 95..... Mauro Giuliani
I. Ombre Amene (1781-1829)

III. Quando Sara Quel Di

VI. Di Due Bell'Anime

Miss Nare
Miss Hopp

Frauenlieben und-Leben Robert Schumann
I. Seit ich ihn gesehen (1810-1856)

II. Er, der Herrlichste von allen

III. Ich kann's nicht fassen

IV. Du Ring an meinem Finger

V. Helfst mir, ihr Schwestern

VI. Süsser Freund

VII. An meinem Herzen

VIII. Nun hast du mir den ersten Schmerz getan

Miss Philp

Ich lieb' eine Blume, op. 28 No. 1 Robert Franz
Verborgenheit, op. 28 No. 5 (1815-1892)

Miss Nare
Mrs. Jones

Offrande..... Reynaldo Hahn
L'heure exquise (1874-1947)

Miss Philp

Rêve d'Amour Gabriel Fauré
(1845-1924)

Oh, quand je dors Franz Liszt
(1811-1886)

Miss Nare

Evening Prayer..... Englebert Humperdinck
from *Hänsel und Gretel*.....(1854-1921)

Miss Nare
Miss Philp

TRANSLATIONS

Deh rendetemi, ombre care

You return to me beloved shadow

You return to me beloved shadow
My love, my rest
Beautiful, unique and rare
You disappear from me

Respond to me, kind shade
You extinguish me, I steal
That which offended Nume
From me, my light

Sei Ariette

I. Ombre Amene Agreeable Shade

Agreeable shade, friendly plants,
Who can tell me where my beloved has gone?
Alluring breezes, fly to him with this message
That my peace, which I do not have now,
Will be restored only when he returns.

II. Quando Sarà Quel Di When will it be?

When will it be, poor heart, that I wouldn't feel
Your trembling always in my breast.
Stars, what cruelty! I don't have a single pleasure
That does not give me pain.

III. Di Due Bell'anime Two Beautiful Souls

When love pierces two beautiful souls,
It must not disturb other affections.
Enjoy the peace in your breast of love.
If she is faithful, this cruel one who wounds me,
Love, you would be less a barbarian.

Frauenlieben und Leben

I. Seit ich ihn gesehen Since I have seen him

Since I have seen him
I believe I am blind
Whither I am looking
I see him alone
Like in a waking dream
His image floats before me
Rising from deepest darkness
Brighter and brighter
Everything else around me
Is light and colorless
The games of my sisters
I want no more to play
I would rather weep silently
In my little chamber
Since I have seen him
I believe I am blind

II. Er, der Herrlichste von allen He the most glorious of all

He the most glorious of all
How kind he is, how good
Gentle mouth, clear eyes
Clear mind and firm courage
Even as in yonder blue depth
Shines bright and glorious that star
So is he in my heaven
Bright and glorious, sublime and far
Wander, wander along your course
Only to look at your light
Only to look at it humbly
Only to be blissful and sad
Do not hear my silent prayer
Offered for your happiness
You must not know the humble maiden
Noble star of glory
Only the worthiest of all
May your choice make happy
And I will bless the noble one

Many thousand times
I shall rejoice and weep then
Blissful, blissful am I then
Even though my heart should break
Break o break what does it matter

**III. Ich kann's nicht fassen
I cannot grasp it**

I cannot grasp nor believe it
A dream must have me bewitched
How could he from among all others
Have exalted and blessed poor me
It seemed to me that he had spoken
"I am forever yours"
It seemed that I am still dreaming
For it can never be thus
O let me die in my dream
Cradled on his breast
Let me drink blissful death
In tears of infinite joy

**IV. Du Ring an meinem Finger
You ring on my finger**

You ring on my finger
My little golden ring
I press you devoutly to my lips
Devoutly to my heart
My dream had come to an end
Childhood's peaceful lovely dream
I found myself lost and lonely
In empty infinite space
You ring on my finger
You showed me only then
You opened to my eyes
Life's infinite deep value
I want to serve him, live for him
Wholly belong to him
Give myself and find myself
Transfigured in his splendor

V. Helft mir ihr Schwestern
Help me, my sisters

Help me my sisters, kindly adorn me
Serve me, the happy one today
Wind zealously around my forehead
The wreath of Myrtle in bloom
When I, contented with a joyful heart
Formerly lay in my beloved's arms
He always invoked,
His heart filled with yearning
Impatient by this very day
Help me my sisters, help me
Cast out foolish anxiety
That I with bright eyes may receive
Him, the source of all happiness
Have you, my beloved, come to me?
Do you, sun, give me your light?
Let me devoutly, let me humbly
Let me bow to my master and lord
Strew sisters, strew flowers before him
Budding roses offer him
But you sisters I greet with sadness
Joyfully parting from your midst.

VI. Süßer Freund
Sweet friend

Sweet friend, you look amazed at me
You cannot understand how I can weep;
Let the moist pearls adornment
With playful clarity
Tremble in my eyes
How frightened is my heart,
How rapture filled
If I only knew the words to tell you
Come and hide your face on my breast
Let me whisper in your ear my delight
Now you know the tears I must shed
Should you then not see them
You beloved, beloved man
Stay near my heart, feel its throbbing
That I may clasp only you
Firmer and firmer

Here by my bed the
cradle will have a place
Where it may in silence
hide my lovely dream,
There will come a morning,
When the dream awakens
And from the cradle
Your image will smile at me
Your image!

VII. An meinem Herzen, an meinem Brust
On my heart, on my breast

On my heart, on my breast
You my delight, you my joy
Happiness is love, love is happiness
I have said it and won't take it back
I deemed myself so fortunate
I am more than happy now
Only she who suckles, only she who loves
The child to whom she gives nourishment
Only a mother can know
What it means to love and be happy
Oh how sorry I am for the man
Who cannot feel a mother's bliss
You dear, dear angel you
You look at me and smile at me

VIII. Nun hast du mir den ersten Schmerz getan
Now you have caused me the first pain

Now you have caused me first pain
That really hurt
You sleep, you hard cruel man
The sleep of death
The now forsaken woman stares into a void
The world is empty, empty
I have loved and I have lived
I do not live anymore
I silently withdraw into myself
The veil is falling
Then I have you and my lost happiness
You, my world

.....

Ich Lieb' Eine Blume

I Love a Flower

I love a flower, but I don't know what gives me pain.
I look into all the blooms to seek a heart.
The flowers are fragrant in the evening light,
The nightingale sings.
I seek a heart that is so beautifully moved as mine.
The nightingale sings and I understand the sweet song,
But to us both it is anxious and sad,
So sad and anxious.

Verborgenheit

Withdrawal

Let me be, O world!
Do not tempt me with gifts of love,
Let this heart keep to itself its joy and its sorrow.
I do not know what I mourn for,
It is an unknown grief;
Only through tears I see the sun's dear light.
Often (I am hardly conscious of it) bright joy
Flashes through the gloom that oppresses me,
Bringing rapture to my heart.
Let me be, O world!
Do not tempt me with gifts of love,
Let this heart keep to itself its joy and its sorrow.

.....

Offrande

Offering

Here are the fruits,
The flowers,
The leaves and the branches
And here is my heart
That beats only for you
Do not rip it up
With your white hands
But let it be to your beautiful eyes
A humble, sweet gift
I arrived, covered in dew
When the wind of the morning

Came to freeze my forehead
Let my weariness rest at your feet
Dreaming of dear moments
That you refresh
On your breast let me rest my head
Still ringing with your kisses
Let me calm myself
after the pleasant tempest
And I will sleep a little
Since you too are resting

L'heure exquise

The hour exquisite

The white moon shines in the wood
From each branch springs a voice
Beneath the arbor
Oh beloved
Like a deep mirror the pond reflects
The silhouette of the black willow
Let us dream, it is the hour
A vast, tender calm seems to descend
From the firmament
made iridescent by the moon
It is the hour exquisite

Rêve d'amour

Dream of Love

If there is a lovely lawn watered by the sky,
Where in every season is born some blossoming flower,
Where one gathers freely lily, woodbine, and jasmine,
There I want to make a path for your feet to tread.
If there is a loving breast wherein honor dwells,
Where a tender devotion never is morose,
If this noble breast always beats for a worthy aim,
I will make of it the pillow where your head can rest.
If there is a dream of love with the scent of roses,
Where one finds every day something that is sweet,
A dream blessed by the Lord, where two souls unite,
Oh, I will make of it the nest where your heart will rest.

Oh, Quand Je Dors

Oh, When I Sleep

Oh! When I sleep, come to my bed
as to Petrarch appeared Laura.
And let in passing, your breath touch,
Suddenly my lips will part!
On my dreary brow, troubled perhaps too long,
by a dark dream,
Let your gaze fall like light from a star,
Suddenly my dream will radiate, will radiate!
Ah, then on my lips where floats a flame,
Flash of love that God himself purifies,
Place a kiss, and from an angel became a woman.
Suddenly my soul will awaken, will awaken.
Oh! Come!
As to Petrarch appeared Laura.

DEPARTMENT OF MUSIC

150 YEARS UNIVERSITY OF EVANSVILLE
1854-2004 Civic Mission... Sacred Trust

Saturday, April 2, 2005
Wheeler Concert Hall
2:30 p.m.

SARAH PEARCE, VIOLIN

Katherine Kinne, Piano

PROGRAM

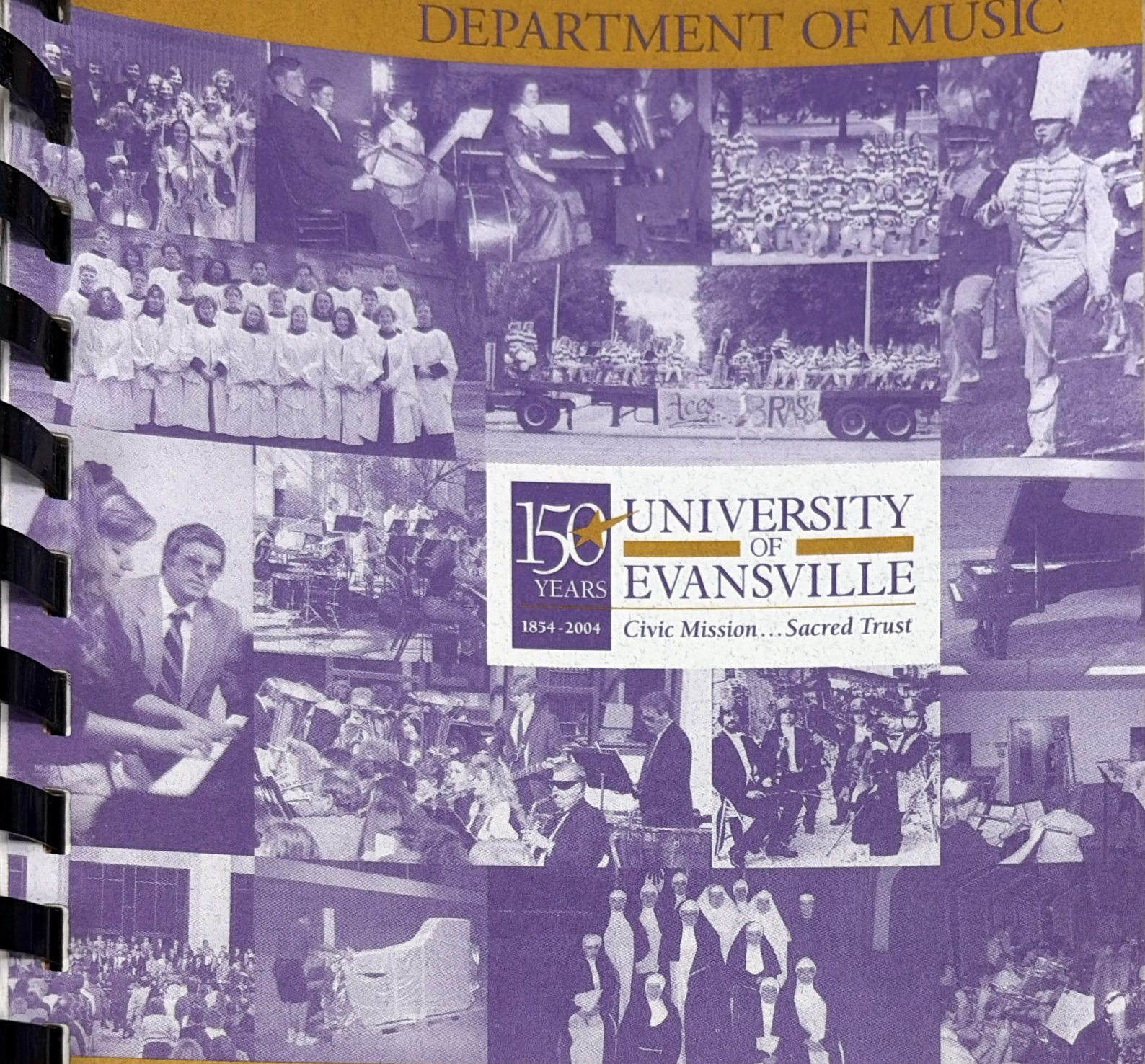
Gavotta con due Variazioni from *Suite Italienne*..... Igor Stravinsky
(1882-1971)
arr. S. Dushkin

Sonata in G Major, Op. 78..... Johannes Brahms
Vivace ma non troppo (1833-1897)
Adagio
Allegro molto moderato

Graceful Ghost Rag..... William Bolcom
(b. 1938)

*This recital is in partial fulfillment of the Bachelor of Music in
Music Education degree. Sarah Pearce is a student of Carol Dallinger.*

DEPARTMENT OF MUSIC



150
YEARS

1854-2004

UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

SENIOR RECITAL

DONALD PETTIT

TRUMPET

Saturday, April 2, 2005
Wheeler Concert Hall
4:00 p.m.

DONALD PETTIT, TRUMPET

Sharon Hudson, Piano

Rachel Brimm, Piano

PROGRAM

Eight Profiles for Solo Trumpet..... Fisher Tull
1. Slowly with expression (1934-1994)

2. Very fast

Concerto in F Minor Oskar Böhme
Allegro moderato (1870-1938)

Adagio religioso

Allegretto

Allegro scherzando

Sometimes I Feel Like a Motherless Child..... Traditional Spiritual
arr. Donald Hunsberger

*This recital is in partial fulfillment of the Bachelor of Music in
Music Education degree. Donald Pettit is a student of Timothy Zifer.*

2004-2005
Season

UE OPERA

THE BEGGAR'S OPERA
JOHN GAY

Tuesday, April 5, 2005
Wheeler Concert Hall
7:30 p.m.

THE BEGGAR'S OPERA

JOHN GAY

Music arrangement by Benjamin Britten and Frederic Austin

CAST (in the order of appearance)

The Beggar	Elizabeth Higginbotham
Peachum	Jacob Pence
Filch	Denise Tatham
Mrs. Peachum	Jaley Montgomery
Polly	Emma Cox
Macheath	John Wenzel
Suky Tawdry	Denise Tatham
Dolly Trull	Katie Neal
Mrs. Slammerkin	Elizabeth Higginbotham
Jenny Diver	Heather Cottrell
Waiter	Tony Belpedio
Lockit	Richard Sears
Lucy	Cathryn Johns
Diana Trapes	Heather Cottrell
Jailor	Tony Belpedio
Wives	Heather Cottrell, Elizabeth Higginbotham, Katie Neal, Denise Tatham

Director	Johnny M. L. Poon
Dramaturg	Sarah McKenzie
Lighting Designer	Jon Truitt
Production Manager	Ashley Albertson
Assistant Manager	Tony Belpedio
Guest Accompanist	Sharon Hudson
Stage Crew	Kevin Kunst, Matt Courtney, Eric Lund

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

PROGRAM

Act I

Thro' all the employments of life (Peachum)
'Tis woman that seduces all mankind (Filch)
If love the virgin's heart invade (Mrs. Peachum)
A maid is like the golden ore (Mrs. Peachum)
Our Polly is a sad slut (Mr. and Mrs. Peachum)
Can love be controlled by advice? (Polly)
O Polly, you might have toy'd and kiss'd (Mrs. Peachum, Polly)
I like a ship in storms was tossed (Polly)
A fox may steal you hens, sir (Peachum)
O ponder well (Polly)
The turtle thus with plaintive crying (Polly)
Pretty Polly, say (Macheath, Polly)
My heart was so free (Macheath)
Where I lay in Greenland's coast (Macheath, Polly)
O what pain it is to part (Polly, Macheath)

F. Austin
F. Austin
F. Austin
F. Austin
F. Austin
F. Austin
F. Austin
F. Austin
F. Austin
F. Austin
F. Austin
F. Austin
F. Austin
F. Austin
F. Austin
F. Austin
F. Austin
F. Austin
F. Austin

INTERMISSION

Act II

If the heart of a man (Macheath)
Youth's the season (Ladies of the town, Macheath)
Before the ban-door crowing (Jenny, Ladies of the town)
The gamester and lawyers are jugglers (Jenny, ladies of the town)
At the tree I shall suffer (Macheath)
Man may escape from rope and gun (Macheath)
Thus when a good housewife sees a rat (Lucy)
How cruel are the traitors (Lucy)
The first time at the looking glass (Macheath)
When you censure the age (Lockit, Peachum)
Thus gamester united (Peachum, Lockit)
Is then his fate decreed, sir? (Lucy)
You'll think, ere many days ensure (Lockit)
Thus when the swallow, seeking prey (Polly)
How happy could I be with either (Macheath)
I'm bubbled, I'm bubbled (Polly, Lucy)
Cease your funning (Polly)
Why, how now, madam flirt? (Lucy, Polly)
No power on earth (Polly, Peachum, Macheath, Lucy)

F. Austin
F. Austin
F. Austin
B. Britten
B. Britten
F. Austin
F. Austin
F. Austin
B. Britten
F. Austin
F. Austin
F. Austin
F. Austin
F. Austin
F. Austin
F. Austin
B. Britten
F. Austin
F. Austin
F. Austin
F. Austin
F. Austin

INTERMISSION

ACT III

My love is all madness and folly (Lucy)	F. Austin
In the days of my youth (Mrs. Trapes, Peachum, Lockit)	F. Austin
I'm like a skiff on the ocean tost (Lucy)	F. Austin
Come, sweet lass (Lucy)	F. Austin
Hither, dear husband (Polly, Lucy)	F. Austin
Which way shall I turn me? (Macheath)	B. Britten
Ourselves, like the great (Lockit, Peachum)	B. Britten
The charge is prepared (Macheath, Peachum, Lockit, Polly, Lucy)	B. Britten
Macheath's soliloquy	F. Austin and B. Britten
Would I might be hang'd (Polly, Lucy, Macheath)	F. Austin
Thus I stand like the Turk (Macheath, all)	F. Austin

ACKNOWLEDGEMENT

Partial funding provided by
Regent Promotions

PROGRAM NOTES

In 1724 Handel composed *Giulio Cesare*, the following year *Rodelinda*. Both are typical examples of the *opera seria* genre fashionable in early eighteenth-century England and noted for its high-flown historical or mythological subjects, elaborate display arias and complex choruses. The story was told in recitative and the language was Italian, a tongue at once euphonious and eminently singable. But as Handel worked on the rather formalized *Rodelinda*, a Scottish composer called Allan Ramsay was completing a light-hearted stage piece entitled *The Gentle Shepherd* – a ballad opera with a simple, homely tale, told in the vernacular in racy spoken dialogue and punctuated by popular traditional songs with new words specially written to fit the story. Not that Ramsay's was a pioneering piece. As early as 1706, Thomas Durfey's *Wonders in the Sun* had been staged, using folk melodies from his own collection *Pills to Purge Melancholy*. Ramsay's work was, in any case, not to receive a public performance until 1730, when it was given in an extensive adaptation under the new title of *Patie and Peggy*.

In 1716, Jonathan Swift – dean of St Patrick's Cathedral, Dublin, satirist, and author of *Gulliver's Travels* – wrote to Alexander Pope, "What do you think of a Newgate pastoral, among the whores and thieves?" Swift repeated his suggestion to the poet and playwright John Gay. "A Newgate pastoral," he said, "might make an odd, pretty sort of thing. The outcome was *The Beggar's Opera* – not the first ballad opera, but certainly the most enduring and the most memorable. Gay wrote the text and chose the tunes, many of which he evidently took from Durfey's collection, as he identified them by Durfey's opening lines rather than their original titles. He also raised John Playford's *English Dancing Master* – a sourcebook of folk music – as well as making free use of traditional airs and dances from Scotland, Ireland and France.

The story is a colorful depiction of low life in London. Macheath, the leader of a gang of highwaymen, has a ready eye for the women. He secretly marries Polly, the daughter of a fence named Peachum. Peachum and his wife plot to have Macheath arrested, in the belief that he will be hanged and his ill-gotten riches will then pass to Polly with benefits to themselves. But unknown to them (and to Polly), Macheath has also proposed to Lucy Lockit, daughter of the jailer of Newgate, where by a typical operatic twist he eventually finds himself imprisoned. To his dismay Polly and Lucy meet, but in spite of their horror at his deception Lucy assists him in escaping. He is recaptured, but the Beggar arrives and engineers the unexpected happy ending.

As Gay wrote *The Beggar's Opera* he showed it, bit by bit, to Swift and Pope, both of who had serious doubts as to its prospects. William Congreve was more realistic: "Either it will take greatly," he said, or "it will be damned confoundedly." In the event, it took greatly. The premiere, at Lincoln's Inn Theatre on 29 January 1728, initiated a run of 63 performances, and it was staged in the provinces and in Wales, Scotland and Ireland. Fashionable ladies carried fans inscribed with its melodies, and the original Polly, Lavinia Fenton, became a celebrity and married the Duke of Bolton. The wits said it had made Gay rich and Rich gay – though as Rich profited to the tune of around \$4,000 (a fortune in those days) and Gay received at most \$800, Rich's gaiety was presumably greater than Gay's richness.

The Beggar's Opera is frankly satirical. It pokes fun at the staid *opera seria* and the heated rivalries between its prima donnas. Shortly before it was written, at a performance in Bononcini's *Astianatte*, two world class sopranos, Francesca Cuzzoni and Faustina Bordoni, had actually come to blows on stage, undeterred by the presence of audience which included the Princess of Wales. This brawl is deliciously parodied in the quarrel between Polly and Lucy. Politics are also lampooned. Indeed, Macheath is so blatant a caricature of the Prime Minister, Sir Robert Walpole, that when Gay completed a sequel, *Polly*, in 1729 the government banned it outright. No wonder the opera captivated contemporary audiences and drove a nail into the coffin of *opera seria*.

WADHAM SUTTON, 1995

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

- Concerto for Trombone and Orchestra.....Launy Grondahl
II. Quasi una Legende (1886-1960)
III. Rondo
Josh Bowman, Trombone
Kristin Jones, Piano
- First Sonatina.....F. J. Naderman
Prelude (1781-1835)
Allegro Moderato
Dorothy Ahlf, Harp
- Nell.....Gabriel Fauré
(1845-1924)
Elizabeth Higginbotham, Soprano
Zachary Guenzel, Piano
- Concerto No. 1.....C. M. Von Weber
III. Rondo (1786-1826)
Natasha Judy, B-flat Clarinet
Beverly Attinger, Piano
- Menuetto and Presto from Trio V.....F. J. Haydn
(1732-1809)
Krystal Kenworthy, Saxophone
Malora Huggins, Piano
- Green from Cinq Mélodies 'de Venise'.....Gabriel Fauré
(1845-1924)
Molly Wilson, Soprano
Kristin Jones, Piano
- Ballade Op. 10, No. 1.....Johannes Brahms
(1833-1897)
Patrick Ritsch, Piano
- Concerto in D minor.....Éduoard Lalo
II. Intermezzo's Adantino con moto (1823-1892)
Susannah Montandon, Cello
Joshua Riedford, Piano

Thursday, April 7, 2005
Wheeler Concert Hall
11:00 a.m.

2007-2008
Season

JAZZ ENSEMBLES

Sunday, April 10, 2005
Wheeler Concert Hall
4:00 p.m.

PERSONNEL

JAZZ ENSEMBLE II

Renato Butturi, Director

Saxophones

Cara Yates
Elizabeth Carter
Jennifer Bayer
Krystal Kenworthy
Brian Naas

Trombones

Darrell Megli
Mike Niemeier
Richard Norris
James Young

Trumpets

David E. Schultz
Daniel Wheelock
Ashley Sullenger

Rhythm

Malora Huggins, Piano
Andrew Noelle, Bass
Travis Williams, Drums

THE SEPTET

Andy Gillespie, Trumpet	Zach Guenzel, Piano
Monte Skelton, Saxophone	Eric Lund, Guitar
Josh Bowman, Trombone	Tony Wold, Bass
Mike Kuhr, Drums	

JAZZ ENSEMBLE I

Edwin Lacy, Director

Saxophones

Monte Skelton
Jamie Smay
Zach Cato
Malora Huggins
Chris Ashworth

Trombones

Josh Bowman
Andrew Barton
Rose Vorenkamp
Blair Bozoarth

Trumpets

Don Pettit
Andy Gillespie
Alex Smith
Greg Keith

Rhythm

Zach Guenzel, Piano
Eric Lund, Guitar
Tony Wold, Bass
Jon Treece, Bass
Mike Kuhr, Drums

JAZZ ENSEMBLES

PROGRAM

Jazz Ensemble II

Count the Aces	Sammy Nestico
Ja-Da	Carleton arr. Sammy Nestico
Engine No. 9.....	Les Hooper
The Witching Hour	Quincy Jones
Small Wonders.....	Rick Lawn

The Septet

Blue Bossa.....	Kenny Dorham
Indiana.....	McDonald and Hanley

Jazz Ensemble I

Poltergeists and Moonbeams	Lennie Niehaus
Groovin' High.....	Dizzy Gillespie arr. Mark Taylor
Tall Cotton	Sammy Nestico
Come Sunday.....	Duke Ellington arr. Mike Tomaro
Four Brothers.....	Jimmy Giuffre arr. Peter Blair
Things Ain't What They Used to Be	Mercer Ellington arr. David Berger
I Got Rhythm.....	George Gershwin arr. Mike Lewis

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

2007-2008
Season

UNIVERSITY BANDS
OUTDOOR POPS

Wednesday, April 13, 2005
Memorial Plaza
Noon

PERSONNEL

Flute

Erin Barnett
Elissa Bickell
Jennifer Crouse
Anna Everitt
Sara Fryman
Elizabeth Graf
Steffie Pithoud
Rachel Burks
Zach Schroeder
Jessica Stimpson
Mary Tucker
Diana Walker

Oboe

Amanda Egolf
Brandon Vukovich

Clarinet

Erin Bahrt
Shanna Beecher
Shanna Creason
Kim Gruny
Natasha Judy
Diane Meyer
Rashanda Pease
Andy Stuckenberg
Stephanie Wall
Carrie White
Anne Whitlow

Bass Clarinet

Nate Slaton
Megan Stuart

Bassoon

Elizabeth Carter
Sara Edenfield

Brian Naas
Dan Wheelock

Alto Saxophone

Jennifer Bayer
Amanda Delaney
Josh Riedford
Nick Robinson
Andrae Skelton
Jamie Smay
Tracy Wendholt
Cara Yates

Tenor Saxophone

Christopher Ashworth
Krystal Kenworthy

Baritone Saxophone

Malora Huggins

Trumpet

Lyndsie Fugate
Andy Gillespie
Greg Keith
Joanna Lehman
Denise Michaels
Kathryn Peters
Don Pettit
Tiffany Rahm
Luis Rojas
Alex Smith

Horn

Beth Buechler
Sara Edmondson
Daniel Langenberg
Karen Markle

Sunnie Otto
Vanessa Quirarte
Courtney Reynolds
Marc Sapoznik
Alyssa Turner
Christina Williams

Trombone

Lilly Alsman
Blair Bozoarth
Josh Bowman
Sarah Bruce
Allaina Bush
Christopher Huntowski
Rick Lewallen
Patrick Ritsch

Euphonium

Jason Craig
Rose Vorenkamp

Tuba

Natalie Byars
Ben Lubberest

Percussion

Emily Etchison
Chuck Fetterhoff
Allison Field
Michael Kuhr
Andy Noelle
Joey Schrott
Michael Webster

OUTDOOR POPS

PROGRAM

- Majesty of America..... David Bennett
- Jerome Robbins' Broadway arr. Warren Barker
- A Copland Tribute..... arr. Clare Grundman
- Sinatra in Concert arr. Jerry Nowak
- An American in Paris George Gershwin
arr. James Curnow
- The Washington Post..... John Phillip Sousa
ed. Frederick Fennell

2004-2005
Dunigan

WIND ENSEMBLE
SPRING CLASSICS

Tuesday, April 12, 2005
Dunigan Hall
McCurdy Alumni Memorial Union
7:30 p.m.

WIND ENSEMBLE PERSONNEL

Timothy J. Zifer, Conductor

Piccolo

Erin Barnett

Flute I

Mary Tucker*

Flute II

Diana Walker

Elissa Bickell

Oboe I

Brandon Vukovich*

Oboe II

Amanda Egolf

E^b Soprano Clarinet

Diane Meyer

Clarinet I

Carrie White*

Rashanda Pease

Clarinet II

Natasha Judy

Shanna Creason

Clarinet III

Anne Whitlow

Andy Scudder

Bass Clarinet

Nate Slaton

Megan Stuart

*Principal Player

Bassoon I

Brian Naas*

Bassoon II

Elizabeth Carter

Sara Edenfield

Alto Saxophone I

Andrae Skelton*

Alto Saxophone II

Cara Yates

Tenor Saxophone

Christopher Ashworth

Baritone Saxophone

Malora Huggins

Cornet I

Don Pettit*

Tiffany Rahm

Cornet II

Greg Keith

Cornet III

Alex Smith

Trumpet I

Kathryn Peters

Trumpet II

Andy Gillespie

Horn I

Sara Edmondson*

Horn II

Daniel Langenberg

Horn III

Beth Buechler

Horn IV

Vanessa Quirarte

Trombone I

Josh Bowman*

Trombone II

Christopher Huntowski

Trombone III

Patrick Ritsch

Euphonium

Rose Vorenkamp

Tuba

Aaron Sisson

Timpani

Michael Kuhr*

Percussion

Allison Field

Emily Etchison

Joey Schrott

Andy Noelle

Department of Music faculty joining us on
Music for Prague 1968 and *The Light Fantastic*

Margaret Sippey, Flute
Elizabeth Robertson, Oboe
Adam Ballif, Bass Clarinet
Edwin Lacy, Bassoon

Steven Slater, Horn
William Bootz, Trombone
Todd Sheehan, Percussion
Dean Musson, Trumpet

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

String Quartet in F Major, Op. 18, No. 1.....L.V. Beethoven
I. Allegro con brio (1770-1827)

Amanda Becht, Violin
Emily Caudill, Violin
Danielle Gomez, Viola
Melinda Hummel, Violincello

Quartet No. 1, Opus 49.....Dmitri Shostakovich
IV. Allegro (1906-1975)

Crescent Quartet
Frank Auer, Violin
Amy Lawson, Violin
Jennifer Reed, Viola
Bethany Sibernaller, Cello

Sinfonia No. 1 in C Major.....Johann Sebastian Bach
(1685-1750)

Kristen Bremmer, Piano

Sonata for Flute & Piano.....Francis Poulenc
2. Cantilena (1899-1963)
3. Presto Giocoso

Mary Tucker, Flute
Beverly Attinger, Piano

Suite for Trumpet.....William Presser
I. Adagio (1916-2004)
III. Allegro vivo

Andy Gillespie, Trumpet

Minstrels.....Claude Debussy
Preludes I (1862-1918)

Melanie Brison, Piano

Largo and Allegro.....G.F. Handel
(1685-1759)

Malora Huggins, Saxophone
Eva Key, Piano

Solo di Concours.....Andre Messenger
(1853-1929)

Carrie White, Bb Clarinet
Beverly Attinger, Piano

Thursday, April 14, 2005
Wheeler Concert Hall
11:00 a.m..

2004-2005
Season

PERCUSSION ENSEMBLE

Friday, April 15, 2005
Wheeler Concert Hall
5:00 p.m.

PERCUSSION ENSEMBLE

PROGRAM

- Primitive Echoes (1995) Jeffrey Peyton
(b. 1962)
- Variations on a Ghanaian Theme (1981) Daniel Levitan
(b. 1953)
- Michael Kuhr, Concert Toms
Allison Field, Cowbells
Joseph Schrott, Templeblocks
- The Doomsday Machine (2000) Michael Burritt
(b. 1962)
- Ku-Ka-Ilimoku (1978) Christopher Rouse
(b. 1949)

PERSONNEL

Todd Sheehan, Director

Michael Kuhr
Joseph Schrott
Allison Field
Andrew Noelle

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

PROGRAM NOTES

Jeffrey Peyton, born in 1962 in Fairbanks, Alaska, has earned music degrees from George Fox College (BA, 1984) and the Juilliard School of Music (MM, 1990). His teachers include Roland Kohloff, Eldon Bailey, Cloyd Duff, Jonathan Haas and Niel DePonte. His pedagogical and musical compositions for solo and ensemble percussion are standard works in the repertoire and include *The Musical Timpanist*, *Primitive Echoes*, *Four on the Floor* and *Danza de Samba* for percussion ensemble, *Theme and Variations* (marimba) and *The Final Precipice* for solo timpani and electronic tape.

Primitive Echoes for percussion quartet is written for snare drum, low concert tom, chimes, bass drum, maracas, tam-tam, suspended cymbal, sizzle cymbal, mounted sleighbells, three temple blocks, three timpani (F#, C, F) and a large suspended cymbal, placed upside down on the low timpani.

The piece begins with a slow, mysterious section in which the players provide unusual sounds including gong scrapes and cymbal-timpani glissandi, produced by placing cymbals on the timpani heads and playing rolls on the cymbal. The pace quickens slightly to a section that uses a quarter-note triplet motive as the primary melodic material. In the subsequent adagio section, atmospheric sounds are created as the players use accelerando/ritenuto notation and 16th-note triplet figures. An allegro section follows the adagio with polyrhythmic juxtapositions of triplets and hemiola passages before dissolving into long sustained chords. A fugue-like section is next in the sequence of events, and the work concludes with a slow coda that diminuendos to pianississimo.

— Terry O'Mahoney, *Percussive Notes*, April 1996

Daniel Levitan earned a Bachelor of Arts in music from Bennington College and studied music with Henry Brant, Vivian Fine and Marta Ptaszynska. Levitan has composed several works for solo and ensemble percussion, each of which have become standard works in the repertoire, including the *Marimba Suites Nos. 1 and 2*, *Duet* and *Recitative* for marimba and vibraphone, a *Marimba Quartet*, *The Redwood Box* for mallet keyboard duos, and *Conservatory Garden* and *Septet* for percussion ensemble.

Variations on a Ghanaian Theme is a percussion trio scored for cowbells, two concert toms and templeblocks. The composition is based on a 12-beat rhythmic theme from the Ewe tribe in Ghana, which is stated in each instrument. Fragments of the theme are then used for rhythmic development before the theme returns in a fugue.

Michael Burritt is an associate professor and director of percussion studies in the School of Music at Northwestern University. He has quickly developed a program of national distinction.

He previously held the position of associate professor of percussion at Kent State University. Burritt earned both Bachelor and Master of Music degrees as well as the prestigious Performers Certificate from the Eastman School of Music in Rochester, New York. His teachers have included John Beck, Gordon Stout, Paul Yancich and Herbert Flower.

Burritt has become one of the world's leading percussion soloists and percussion educators, specializing in the marimba, and is in frequent demand for performing concert tours and master classes throughout the United States, Europe and Canada.

Burritt is also active as a composer, having written two books of études as well as numerous solo and chamber works for marimba and percussion. He is also an artist/clinician and product designer/consultant for Mallettech, where he has designed his own line of signature marimba mallets; he is an artist and educational clinician with the Zildjian Cymbal Company. Burritt is a member of the Percussive Arts Society Board of Directors, and is a contributing editor for the *Percussive Notes* journal.

The composer writes:

"The Doomsday Machine is named for an episode of **Star Trek**, my favorite science fiction series of all time. The 'doomsday machine' is an enormous weapon, both in size and strength, that was left adrift in space. This war machine was capable of destroying whole planets and was discovered by Captain Kirk and his crew. The Enterprise ultimately conquered the doomsday machine by feeding it another starship that was set to self-destruct. My doomsday machine is meant to be an aurally and visually captivating work that explores a multitude of wood, metal and membraned sounds in an explosively energetic dance."

— Northwestern University School of Music

Christopher Rouse is one of America's most prominent composers of orchestral music. His works have won a Pulitzer Prize (for his Trombone Concerto) and a Grammy Award (for Concert de Gaudí), as well as election to the prestigious American Academy of Arts and Letters. Rouse has created a body of work perhaps unequalled in emotional intensity. The *New York Times* has called it "some of the most anguished, most memorable music around." The *Baltimore Sun* has written: "When the music history of the late twentieth century is written, I suspect the explosive and passionate music of Rouse will loom large."

Born in Baltimore in 1949, Rouse developed an early interest in both classical and popular music. He graduated from Oberlin Conservatory and Cornell University, numbering among his principal teachers George Crumb and Karel Husa. Rouse maintained a steady interest in popular music. At the Eastman School of Music, where he was professor of composition until 2002, he taught a course in the history of rock for many years. Rouse is also a member of the composition faculty at the Juilliard School.

Rouse's works for percussion ensemble include *Falcones luminis*, *Ogoun Badagris*, *Ku-Ka-Ilimoku* and *Bonham*. Commissioned by the Syracuse Symphony Orchestra Percussion Ensemble, *Ku-Ka-Ilimoku* was completed in 1978.

The composer writes:

"In Hawaiian mythology, *Ku* is perhaps the most fundamental and important of gods, occupying a place similar to that of Zeus in Greek mythology or Odin in Norse legend. *Ku* is manifested in several forms; as *Ku-Ka-Ilimoku* he represents the god of war. Thus this work for percussion ensemble is best viewed as a savage, propulsive war dance.

Hawaiian chants are often based on as few as two pitches, and Hawaiian percussion emphasizes short, repetitive patterns. Underlying this surface simplicity is a wealth of subtle rhythmic inflection and variation. Rouse incorporates this diversity to great effect, creating a tightly knit, exhilarating work. Although indigenous instruments are not employed, the timbre of their voices is evoked. The dynamic power of the Western instruments adds an intense level of ferocity to the proceedings."

— www.christopherrouse.com

2004-2005
Season

WOMEN'S CHORUS
SPRING CONCERT

Saturday, April 16, 2005
Neu Chapel
2:00 p.m.

PERSONNEL

Jon Truitt, Conductor

Ladies in Pink

Ashley Albertson	Kathleen Neal
Lori Brown	Laura Stuart
Krista Dall	Alyssa Turner
Helen Debus	Sarah Vanikiotis
Erika Haaland	Anna Whitaker
Rebekah Hardesty	

Women's Chorus

Freshmen	Tara Smith	Juniors
Melanie Brison	Laura Stuart	Elizabeth Bosecker
Lori Brown	Jessica Treberg	Erin Cagle
Molly Brown	Alyssa Turner	Shanna Creason
Kristyn Chanley	Susan Walter	Christina Frazier
Ashley Clark	Stephanie Welcher Barnes	Kristi Haycox
Margaret Clinch	Anna Whitaker	Rachel Keith
Kathryn Cummins	Megan Wilhite	Aimee Spurgeon
Mollie Ehrman		Sarah Vanikiotis
Stephanie Ernst	Sophomores	
Amanda Fehrenbacher	Dorothy Ahlf	Seniors
Erika Haaland	Cara Batema	Heather Bell
Margaret Hedde	Jennifer Crouse	Lindsay Garrett
Christine Heffernan	Krista Dall	Gabrielle Hopp
Lindsey Holder	April Doxie	Misty Kienzynski
Lee Hornung	Brittany Higdon	Katherine Nare
Kathryn Kiser	Tiffany Johnson	Lyubov Tkachuk
Lesli Kolodziej	Kara Kiesel	Christina Waltz
Wai Yan Lam	Katherine Maurer	
Patricia Lin	Colleen Morales	
Sarah Malone	Kathleen Neal	
Sarah Parkinson	Emily Sights	
Emily Rischmann	Carrie White	
Emily Ritger	Christina Williams	
Bethany Rogers	Molly Wilson	
Chelsey Royster		
Katie Sanford		
Nichole Sipe		

SPRING CONCERT

PROGRAM

Ladies in Pink

Dreams arr. Julie Eschilman

Like a Prayer

Walkin' on Broken Glass

Women's Chorus

Entrance of the Geisha..... Giacomo Puccini
from *Madama Butterfly* (1858-1924)

Elizabeth Truitt, Soprano

O Crux Benedicta..... Claudio Monteverdi
O Domine Jesu Christe (1567-1643)

On My Own Claude-Michel Schönberg
(b. 1944)
arr. Lojeski

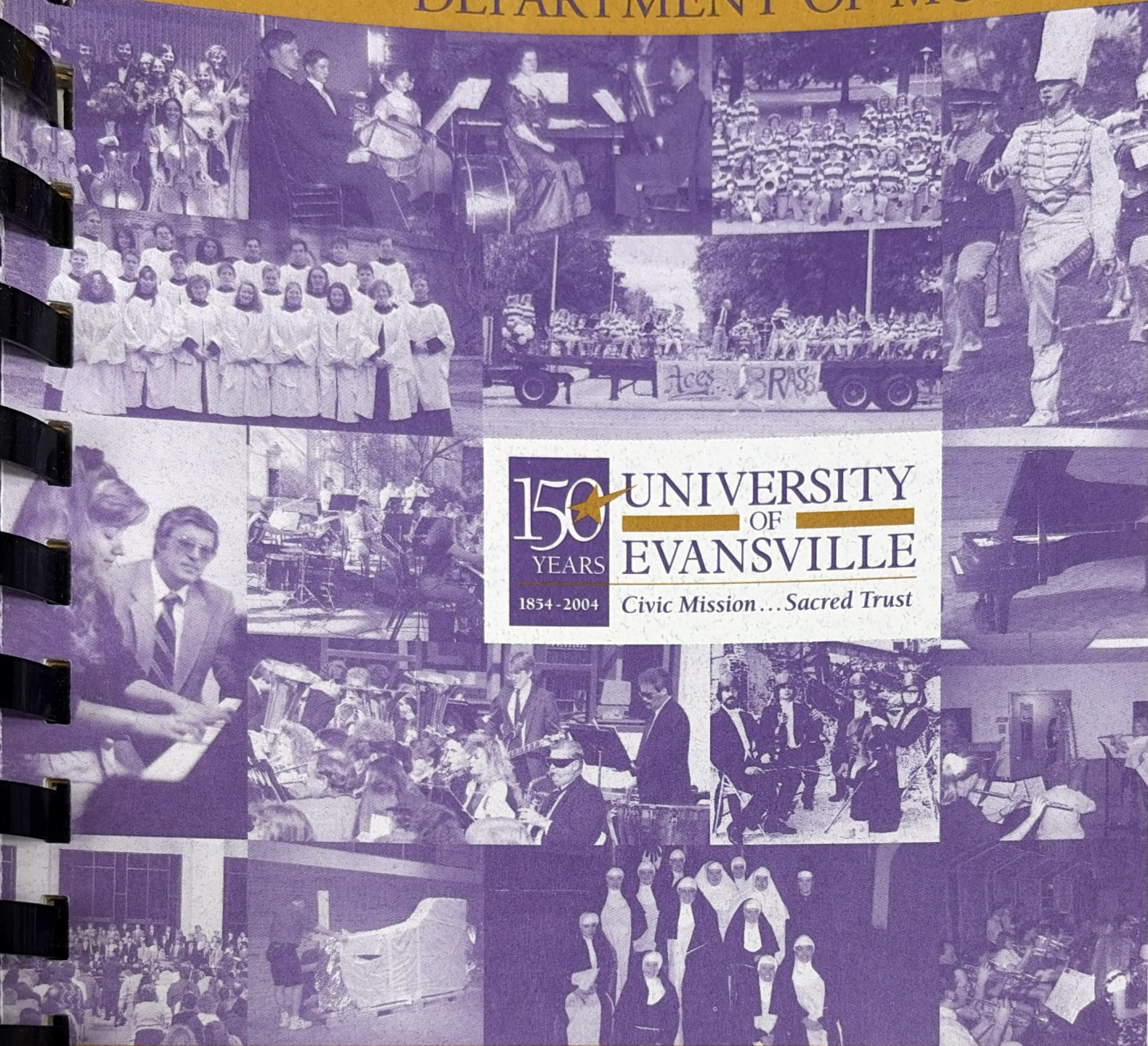
Kyrie John Leavitt
Festival Sanctus (b. 1956)
arr. Truitt

Psalm 100..... René Clausen
(b. 1953)

Mary Tucker, Flute
Brandon Vukovich, Oboe
Brian Naas, Bassoon
Anthony Wold, Bass
Michael Kuhr, Percussion

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

DEPARTMENT OF MUSIC



150
YEARS

1854-2004

UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

SENIOR RECITAL

TIMOTHY WEISMAN

ORGAN

Saturday, April 16, 2005
Wheeler Concert Hall
4:00 p.m.

TIMOTHY WEISMAN, ORGAN

PROGRAM

Symphony in G Minor, Opus 42, No. 6..... Charles-Marie Widor
I. Allegro (1844-1937)

Ach Herr, mich armen Sünder, BuxWV 178..... Dieterich Buxtehude
O Lord, do not punish me, a poor sinner (1637-1707)

Nun bitten wir den heiligen Geist, BuxWV 208
We now implore God the Holy Ghost

Kyrie, Gott heiliger Geist, BWV 671..... Johann Sebastian Bach
Kyrie, God the Holy Ghost...eleison! Amen. (1685-1750)

INTERMISSION

L'Ascension (1934)..... Olivier Messiaen
III. Transports de joie d'une âme devant la gloire du (1908-1992)

Christ qui est la sienne

Outburst of joy from a soul before the Glory of

Christ which is its own glory

IV. Prière du Christ montant vers son Père

Prayer from Christ ascending towards his Father

Benedictus, Opus 59, No. 9..... Max Reger
(1873-1916)

Deuxième Symphonie, Opus 26..... Marcel Dupré
III. Toccata (1886-1971)

*This recital is in partial fulfillment of the
Bachelor of Music degree in performance with sacred music emphasis.
Timothy Weisman is a student of Douglas Reed.*

2004-2005

Senior

SENIOR RECITAL

SUSANNAH MONTANDON
CELLO

Sunday, April 17, 2005
Wheeler Concert Hall
2:30 p.m.

*This recital is in partial
fulfillment of the
Bachelor of Music degree.
Susannah Montandon is a
student of David Beem.*

SUSANNAH MONTANDON, CELLO
JOSHUA RIEDFORD, PIANO

PROGRAM

Arpeggione Sonata, D. 821	Franz Schubert
I. Allegro moderato	(1797-1828)
II. Adagio	
III. Allegretto	

Requiem Opus 66, for Three Cellos and Piano..... David Popper
(1843-1913)

Bethany Sibenaller, Cello
Melinda Hummel, Cello
Timothy Weisman, Piano

INTERMISSION

Concerto in D Minor.....	Edouard Lalo
I. Prelude: Lento; Allegro maestoso	(1823-1892)
II. Intermezzo: Andante con moto	
III. Introduction: Andante; Allegro vivace	

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

2004-2005
Season

FACULTY RECITAL

ELIZABETH ROBERTSON
OBOE

TODD SHEEHAN
PERCUSSION

Sunday, April 17, 2005
Wheeler Concert Hall
7:30 p.m.

ELIZABETH ROBERTSON, OBOE
TODD SHEEHAN, PERCUSSION
ANNE HASTINGS FIEDLER, PIANO

PROGRAM

Idillio-Concertino in A Major, Op. 15..... Ermanno Wolf-Ferrari
I. Preambolo (Andante con moto) (1876-1948)
II. Scherzo (Presto)
III. Adagio
IV. Rondo (Allegro non troppo)

Piece for Oboe and Improvisatory Percussion (1958) Alec Wilder
(1907-1980)

A Little Prayer (1976) Evelyn Glennie
(b. 1965)

Nancy (1989) Emmanuel Séjourné
(b. 1961)

Rotation IV (1996) Éric Sammut
(b. 1968)

Les Violons Morts (1994) Nebojsa Jovan Zivkovic
(b. 1962)

Wind in the Bamboo Grove (1984) Keiko Abe
(b. 1937)

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

2004-2005
Season

SYMPHONY ORCHESTRA
DIANE ROELANDT
SOPRANO

Tuesday, April 19, 2005
Neu Chapel
7:30 p.m.

PERSONNEL

Richard Loheyde, Music Director

Violin I

Frank Auer*
Hannah Kim
Amy Lawson
Amanda Beaman
Erin Walsh
Jennifer Vanderveld
Maryann Aldridge

Violin II

Sarah Pearce*
Emily Caudill
Shelly Roberts
Amanda Becht
Annmarie Hennig
Krystal Names
Penny Stewart
Angela Paoletti
Mallory Ridenour
Shannon Chaney
Zachary Guenzel

Viola

Jennifer Reed*
Danielle Gomez
Amanda Spence
Josh Riedford
Kathleen Wilson

Cello

Susannah Montandon*
Bethany Sibenaller
Melinda Hummel

Bass

Anthony Wold*
Justin Bennett

Harp

Emily Sights

Piccolo

Diana Walker

Flute

Mary Tucker*
Anna Everitt

Oboe

Brandon Vukovich*
Amanda Egolf

Clarinet

Carrie White*
Natasha Judy

Bassoon

Sara Edenfield*
Brian Naas*

Horn

Sara Edmondson*
Vanessa Quirarte
Stephen Slater
Sunny Otto

Trumpet

Tiffany Rahm*
Andy Gillespie

Trombone

Josh Bowman*
Patrick Ritsch
William Bootz†

Percussion

Allison Field
Emily Etchison
Andrew Noelle

Timpani

Michael Kuhr

*Principal Player

† UE Faculty Member

DIANE ADEL ROELANDT

Diane Adel Roelandt graduated from the University of Evansville in May 2004 with a Bachelor of Science degree in music management. She studied voice under Elizabeth Dodd.

While at UE, Diane performed with the University Choir and Bach Collegium Musicum and worked with notables John Wustman, Fiora Contino, Melanie Kohn and William Westney in master class settings. Diane was selected to perform in the 2004 Gumberts Award Competition, won the 2004 Arion Ensemble award for choir, and was the 2004 recipient of the Class of 1927 Golden Anniversary Award from the School of Fine Arts. Diane was also a member of Sigma Alpha Iota.

In the summer of 2003, Diane traveled to Italy to participate in Operafestival di Roma. While in Rome, she appeared in the role of Suor Genovieffa in Puccini's *Suor Angelica* and had two chorus roles in *L'Elisir d'amore* by Donizetti. She participated in opera productions at UE, most recently in 2004 playing the role of Dido in Purcell's *Dido and Aeneas*.

Since graduation Diane has been singing with the Louisville Bach Society, serving as an alternate for the chorus of the Kentucky Opera, and directing a children's choir at her hometown church in Crestwood, Kentucky. This Sunday she will sing for soprano Julianne Baird at a master class sponsored by the Louisville Bach Society.

TRANSLATIONS

Chacun le sait, from *La Fille du Régiment*

Everyone knows it, everyone says it,
The regiment above all
The only one to which everyone gives
credit to
In all the taverns of France...
The regiment, in all countries,
The terror of lovers of husbands...
But definitely superior to those of beauty!
It is there, it is there, it is there, the devil!
Over there, over there, over there, by Jove!
It is there, it is there, it is there,
The handsome Twenty-first!

It has won so many battles,
That our emperor, one thinks,
Will make every one of our soldiers,
Marshall of France in peace-time!
For, it's known the regiment,
The most victorious, the most charming,
Is feared by one sex and loved by the
other.
It is there, it is there, it is there, the devil!
Over there, over there, over there, by Jove!
It is there, it is there, it is there,
The handsome Twenty-first!

SYMPHONY ORCHESTRA
DIANE ROELANDT, SOPRANO
2003-2004 CONCERTO COMPETITION WINNER

PROGRAM

Overture to Coriolanus, Op. 62..... Ludwig van Beethoven
(1770-1827)

Laurie's Song (from *The Tender Land*)..... Aaron Copland
(1900-1990)

Chacun le Sait (from *La Fille du Régiment*) Gaetano Donizetti
(1797-1848)

Trees on the Mountain (from *Susannah*) Carlisle Floyd
(b. 1926)

Diane Roelandt, Soprano

Capriccio espagnol, op. 34 Nikolai Rimsky-Korsakov
(1844-1908)

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

2004-2005
Season

GUEST RECITAL

VOLKAN ORHON
DOUBLE BASS

KSENIA NOSIKOVA
PIANO

Wednesday, April 20, 2005
Wheeler Concert Hall
7:30 p.m.

KSENIA NOSIKOVA

Ksenia Nosikova performed extensively as a solo pianist and chamber musician in France, Italy, Germany, the United Kingdom, the Netherlands, Russia, Yugoslavia, Brazil and Argentina. She also appeared in numerous recitals throughout the United States, including solo recitals in Carnegie Recital Hall in New York City in 1996 and 2001. In addition to guest appearances at more than 40 universities, she has been invited to perform in international and national festivals including those in Rimini (Italy), Munster (France), Rovin (Yugoslavia) and the Aspen and Sarasota Music Festivals (United States).

The year 2003 saw the completion of Nosikova's recording of the three volumes of *The Years of Pilgrimage* by Franz Liszt. The Switzerland and Italy volumes of this cycle were released in 2001 and 2003 by Centaur Records Inc. The *Third Year* was available in the fall of 2004. She has also recorded a disk of chamber music works for viola and piano by early twentieth-century English composers Rebecca Clarke, Arthur Bliss and Frank Bridge with violist Christine Rutledge. She was featured on several programs for radio and television stations in the United States and Europe.

Nosikova is a graduate of Moscow Conservatory (Russia), where she earned undergraduate and master's degrees. She earned a doctoral degree from the University of Colorado. Nosikova is an associate professor of piano at the University of Iowa, where she devotedly teaches an international studio of graduate and undergraduate students. Her students have been successful in obtaining college and private teaching jobs, winning regional, state and local piano competitions, and performing on national and state radio broadcasts, such as the *From the Top* (Boston) and *Know the Score* (Iowa). Several of her students have been accepted to important graduate programs, including the New England Conservatory, University of Iowa, Queensland Conservatorium (Australia), University of Porto Alegre (Brazil) and Graz Academy (Austria).

Nosikova regularly presents master classes and workshops at universities and piano teacher organizations in the United States and abroad. She is also in high demand as an adjudicator. The winner of several international competitions, she regularly serves the Ibla Grand Prize International Competition in Italy as a jury member, as well as several American young artists competitions and MTNA auditions. She is listed in *Who's Who in America* and *Who's Who in American Women*.

VOLKAN ORHON

Double bassist **Volkan Orhon's** career spans a variety of solo, orchestral and chamber music performances. He has also taught across the country and around the world. His playing has been described as brilliant and "like a great singer;" his musicality described as emotional intensity. He was a finalist and prize winner in the Concert Artists Guild Solo Competition in New York City and was the co-first place winner of the International Society of Bassists Solo Competition. He distinguished himself as the first double bass player ever to win the Grand Prize overall and first prize for double bass at the American String Teacher's Association Solo Competition.

Orhon has performed with internationally recognized musicians including Gary Karr and the Emerson String Quartet. He has performed solo with the El Paso Symphony Orchestra, Hartford Symphony Orchestra, Connecticut Orchestra, Connecticut Virtuosi Chamber Orchestra and New Britain Symphony. He recently performed a solo recital at the St. Vincent College Chamber Series in Pittsburgh, Pennsylvania, and also completed a European tour with the Fazil Say and Kudsi Erguner Jazz Quartet, performing at prestigious festivals including the Montreux, Saint Denis-Paris, Antibes, Montpellier, Istanbul and Izmir jazz festivals.

Orhon is an assistant professor of double bass at the University of Iowa and principal double bassist of the Cedar Rapids Symphony. He was a member of the Hartford Symphony and Connecticut Opera orchestras and served on the faculties of the University of Connecticut, Central Connecticut State University, University of Massachusetts Amherst, Hartt School Community Division of the University of Hartford, Kinhaven Music School (Vermont) and Summer Strings Music Festival in Pocatello, Idaho.

Born and raised in Turkey, Orhon began playing the double bass at the age of 12 and spent much of his youth touring Europe with the Mediterranean Youth Soloists. After earning a bachelor's degree from Ankara State Conservatory under the tutelage of Tahir Sumer, he became a member of the Ankara Presidential Symphony Orchestra. In 1991, he came to the United States to continue his studies with Gary Karr at the Hartt School of Music.

Orhon is a D'Addario Diamond Performing Artist and performs exclusively on D'Addario Helicore strings.

VOLKAN ORHON, DOUBLE BASS

KSENIA NOSIKOVA, PIANO

PROGRAM

- Valse Miniature..... Sergei Koussevitzky
(1874-1951)
- Romanza Pathetica..... Giovanni Bottesini
(1821-1889)
- Prayer No.1, From Jewish Life..... Ernest Bloch
(1880-1959)
- Games..... Nicholas Walker
(b. 1961)

INTERMISSION

- Nocturne..... Heinrich Taube
(b. 1953)
- Sonata for String Bass and Piano in A Major Cesar Franck
(1822-1890)
- Allegretto ben moderato
- Allegro
- Recitativo-Fantasia
- Allegretto poco mosso

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Sonatina.....F.J. Nadarman
Allegro (Prelude) (1781-1835)
Allegro Maestoso

Emily Sights, Harp

Concerto in D Major.....Carl Stamitz
(1745-1801)

Danielle Gomez, Viola
Katie Kinne, Piano

“Mon coeur s’ouvre à ta voix”.....Camille Saint-Saëns
from *Samson et Dalila* (1835-1921)

Jaley A. Montgomery, Mezzo-Soprano
Kristen Jones, Piano

Automne.....Gabriel Fauré
(1845-1924)

Cathryn Johns, Mezzo-Soprano
Patrick Ritsch, Piano

Rumanian Folk Dances.....Bela Bartok
1. Buciumeana (1881-1945)
2. Poarga romaneasca
3. Maruntel

Hannah Kim, Violin
Kristen Jones, Piano

When I Survey the Wondrous Cross.....Lyn Murray
(1909-1989)

Amanda Connett, Soprano
Katie Kinne, Piano

El Decamerón negroLeo Brouwer
El arpa del guerrero (b. 1939)

Cara Batema, Guitar

My Master Hath a Garden.....Richard Hundley
(b. 1931)

Patty Woerter, Soprano
Kristen Jones, Piano

“Deh vieni alla finestra”.....W.A. Mozart
from *Don Giovanni* (1756-1791)

Richard E. Sears II, Baritone
Josh Riedford, Piano

String Quartet #1 in C, Op. 49.....Dmitri Shostakovich
I. Moderato (1906-1975)

Crescent Quartet
Frank Auer, Violin
Amy Lawson, Violin
Jennifer Reed, Viola
Bethany Sibenaller, Cello

Thursday, April 21, 2005
Neu Chapel
11:00 a.m.

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Concerto in Re Maggiore.....Francesco Saverio Mercadante
I. Allegro (1685-1759)

Diana Walker, Flute
Kristen Jones, Piano

Premier Solo.....Eugene Bourdeau

Elizabeth Carter, Bassoon
Beverly Attinger, Piano

Concerto for Trumpet and Orchestra.....Joseph Kaminski
I. Un Poco Vivaldi (1903-1972)

Alex Smith, Trumpet
Sharon Hudson, Piano

Sonata for Oboe in G minor.....C.P.E. Bach
1. Adagio (1714-1788)
3. Vivace

Amanda Egolf, Oboe
Susan Walter, Piano

Konzert für Klarinette und Orchester.....Karl Stamitz
Allegro Molto (1746-1801)

Shanna Creason, Clarinet
Beverly Attinger, Piano

Sonata No. 1 in A minor.....John Ernest Galliard
Cantabile (1678-1749)
Spiritoso e staccato

Brian Naas, Bassoon
Eva Key, Piano

Intrada.....Otto Kelling
(b. 1935)

Josette Sims, Trumpet

Sonata No. 5.....G. F. Handel
I. Larghetto (1685-1759)
II. Allegro

Elissa Bickell, Flute
Eva Key, Piano

A Bugler's Fantasy.....Bill Holcombe

UE Trumpet Ensemble
Timothy Zifer, Conductor
Donald Pettit, Tiffany Rahm, Josette Sims, Andy Gillespie,
Alex Smith, Kathryn Peters, Lyndsie Fugate, Luis Rojas

Thursday, April 21, 2005
Wheeler Concert Hall
11:00 a.m.

2004-2005
Season

CLARINET STUDIO AND ENSEMBLE

Friday, April 22, 2005
Wheeler Concert Hall
3:00 p.m.

CLARINET ENSEMBLE PERSONNEL

Adam Ballif, Director

Shanna Creason

Natasha Judy

Diane Meyer

Nathan Slaton

Megan Steuart

Sara Stuckenberg

Carrie White

Anne Whitlow

CLARINET STUDIO RECITAL

Five Bagatelles..... Gerald Finzi
Carol (1901-1956)
Preludium

Anne Whitlow, Clarinet
Beverly Attinger, Piano

Sonate..... Arcangelo Corelli
Courante (1653-1713)

Megan Steuart, Clarinet
Beverly Attinger, Piano

Sonata..... Camille Saint-Saens
Allegretto (1835-1921)
Allegro animato

Nathan Slaton, Clarinet
Eva Key, Piano

Solo de Concours..... Andre Messager
(1853-1921)

Carrie White, Clarinet
Beverly Attinger, Piano

INTERMISSION

UE CLARINET ENSEMBLE

Clarumba..... Paul Yoder
Mike Kuhr, Percussion

Suite..... Paul Amadeus Pisk
March (1893-1990)
Ländler

Diane Meyer, Conductor

Klezmer Wedding..... Mike Curtis

Dance of the Buffoons..... Nicolai Rimsky-Korsakov
(1844-1908)
arr. George F. Roach

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

2004-2005
Senior

SENIOR RECITAL

BETHANY SIBENALLER
CELLO

Saturday, April 23, 2005
Wheeler Concert Hall
2:30 p.m.

*This recital is in partial fulfillment
of the Bachelor of Music
degree in performance.
Bethany Sibenaller is a
student of David Beem.*

BETHANY SIBENALLER, CELLO
SUSANNAH MONTANDON, CELLO
MELINDA HUMMEL, CELLO
TIMOTHY WEISMAN, PIANO

PROGRAM

Concerto in A Minor, Opus 129 Robert Schumann
I. Nicht zu schnell (1810-1856)
II. Langsam
III. Sehr Lebhaft

Divertimento Franz Joseph Haydn
I. Adagio (1732-1809)
II. Minuet and trio

Requiem, Opus 66 David Popper
(1843-1913)

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

2004-2005
Season

HONORS RECITAL

MARY TUCKER
FLUTE

CARRIE WHITE
CLARINET

Sunday, April 24, 2005
Wheeler Concert Hall
1:00 p.m.

MARY TUCKER, FLUTE CARRIE WHITE, CLARINET

PROGRAM

Solo de Concours Andre Messenger
(1853-1929)

Carrie White, Clarinet
Beverly Attinger, Piano

Sonata for Flute and Piano..... Francis Poulenc
(1899-1963)

- I. Allegro malinconico
- II. Cantilena
- III. Presto giocoso

Mary Tucker, Flute
Beverly Attinger, Piano

INTERMISSION

Three Pieces for Clarinet Solo..... Igor Stravinsky
(1882-1971)

Carrie White, A and B^b Clarinets

Concerto for Flute (and Orchestra)..... Otar Gordeli
arranged for flute and piano (b. 1928)
arr. Walfrid Kujala

Mary Tucker, Flute
Beverly Attinger, Piano

Duos for Flute and Clarinet..... Robert Muczynski
(b. 1929)

- I. Andante sostenuto
- II. Allegro risoluto
- VI. Allegro

Mary Tucker, Flute
Carrie White, Clarinet

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

2004-2005
Season

EYKAMP
STRING QUARTET

Sunday, April 24, 2005
Wheeler Concert Hall
3:00 p.m.

EYKAMP STRING QUARTET

John Macfarlane, Violin
Dawn Posey, Violin
Christopher McKay, Viola
David Beem, Cello

PROGRAM

Theme and Variations for String Quartet Hans Krása
(1899-1944)

String Quartet Opus 77, No. 1, in G Major Franz Joseph Haydn
(1732-1809)
Allegro moderato
Adagio
Menuetto: Presto; Trio
Finale. Vivace.

INTERMISSION

String Quartet Opus 59, No. 3, in C Major Ludwig van Beethoven
(1770-1827)
Andante con moto; Allegro vivace
Andante con moto quasi allegretto
Menuetto grazioso
Allegro molto

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

2004-2005
Season

CHAMBER ENSEMBLES

Sunday, April 24, 2005
Wheeler Concert Hall
7:30 p.m.

CHAMBER ENSEMBLES

PROGRAM

Philharmonic Fanfare (1999) Eric Ewazen
(1954)

Sonata for Trumpet, Horn and Trombone (1922) Francis Poulenc
I. Allegro moderato (1899-1963)
II. Andante
III. Rondeau

Strepitosa Brass Trio
Tiffany Rahm, Trumpet
Sara Edmondson, Horn
Josh Bowman, Trombone

Larghetto and Menuetto Wolfgang A. Mozart
(for three flutes) (1756-1791)

Grand Trio Frederich Kuhlau
I. Allegro non tanto (1786-1832)
II. Scherzo
IV. Finale

Flute Trio
Mary Tucker
Elissa Bickell
Diana Walker

Four Folk Songs for Horn Quartet Johannes Brahms
I. In the Night (1833-1897)
II. I'm Going Away arr. Marvin McCoy
III. The Dead Youth
IV. How Lovely Is the Maytime

Hungarian Dance No. 5 Johannes Brahms
arr. Leigh Martinet

Horn Quartet
Beth Buechler
Sara Edmondson
Sunnie Otto
Vanessa Quirarte

String Quartet No. 1, Opus 18 in F Major Ludwig van Beethoven
I. Allegro con brio (1770-1827)

String Quartet
Amanda Becht, Violin
Emily Caudill, Violin
Danielle Gomez, Viola
Melinda Hummel, Cello

Kleine Kammermusik, Opus 24, No. 2..... Paul Hindemith
I. Lustig (1895-1963)

II. Walzer
III. Ruhig und einfach
IV. Schnelle
V. Sehr lebhaft

Piacevole Woodwind Quintet
Mary Tucker, Flute
Brandon Vukovich, Oboe
Carrie White, Clarinet
Sara Edmondson, Horn
Brian Naas, Bassoon

Ushers courtesy of
Phi Mu Alpha Sinfonia and Sigma Alpha Iota

2004-2005
Season

TWENTY-EIGHTH ANNUAL
GUMBERTS AWARD
COMPETITION

Tuesday, April 26, 2005
Wheeler Concert Hall
7:30 p.m.

PROGRAM

Sweeter than Roses Henry Purcell
(1659-1695)

Douglas Reed, Harpsichord
Susannah Montandon, Cello

Métamorphoses..... Francis Poulenc
II. C'est ainsi que tu es (1899-1963)
III. Paganini

In dem Schatten meiner Locken Hugo Wolf
(1860-1903)

Anne Fiedler, Piano

Neun deutsche Arien..... G.F. Handel
Flammende Rose, Zierde der Erden HWV 210 (1685-1759)

Francis Auer, Violin
Douglas Reed, Harpsichord
Susannah Montandon, Cello
Kristin Fuemmeler, Soprano

Piano Sonata (1939-1941)..... Aaron Copland
I. Molto moderato (1900-1990)

Sonetto 123 del Petrarca Franz Liszt
(*Années de Pèlerinage - Italie*) (1811-1886)

Rachel Sammet, Piano

Concerto in E minor for Oboe, Strings and Continuo.... Georg Philipp Telemann
I. Andante (1681-1767)
II. Allegro molto

Sonatina for Oboe and Piano, Opus 28..... Malcolm Arnold
I. Leggiero (b. 1921)

Solo de Concours, No. 7 Charles Colin
(1832-1881)

Brandon Vukovich, Oboe
Helen Skuggedal Reed, Piano

Benedictus, Opus 59, No. 9 Max Reger
(1873-1916)

Deuxième Symphonie, Opus 26..... Marcel Dupré
III. Toccata (1886-1971)

Timothy Weisman, Organ

FEATURED ARTISTS

Kristin Fuemmeler is the daughter of Steve and Judy Fuemmeler of Cedar Rapids, Iowa. Kristin studies voice at the University of Evansville under the instruction of Roberta Veazey while pursuing a degree in music therapy with a psychology minor.

As a student at UE, Kristin has performed with the University Choir, Bach Collegium Musicum, Women's Chorus and a female madrigal quartet. In Fall 2004 Kristin was a featured soloist for the performance of Haydn's *Lord Nelson Mass* and Vivaldi's *Gloria*. She has also served as a section leader in this ensemble for the past two years. Kristin has participated in UE opera and, in Spring 2004, performed the role of Belinda in Purcell's *Dido and Aeneas*. Frequently a selected participant in master classes and student showcases, Kristin has worked with notables including John Wustman (Fall 2002), Fiora Contino (Fall 2003) and Mary Ann Hart (Spring 2005). In addition to her vocal endeavors, Kristin studies piano with Anne Fiedler and has accompanied several students in performances including a senior recital in Spring 2005.

Kristin is an active member of the American Music Therapy Association and the UE Music Therapy Association, in which she currently holds the office of president. She is also the vice president of ritual and the music chair in the women's music fraternity, Sigma Alpha Iota. In Spring 2004 she was voted SAI of the Year by her chapter.

Kristin has received several awards and scholarships, including the Pi Kappa Lambda Freshman Honor Certificate, the SAI Alumni Scholarship Award (Spring 2003) and the SAI Philanthropies Inc. Undergraduate Scholarship (Spring 2004). She has been on the Dean's List every semester of her undergraduate career. In Spring 2004 Kristin was elected by the music faculty to receive the prestigious Presser Scholarship Award recognizing outstanding achievement and excellence as a music student.

Outside of the University, Kristin is the music director of the adult choir at Eastside Christian Church in Evansville and leads Song Birds, a weekly music program for four- and five-year-olds at Methodist Temple. During the summer months, Kristin has been employed as an assistant counselor, respite worker and substitute teacher for Arc of East Central Iowa, an organization that serves children with disabilities.

After graduating with high honors in May, Kristin plans to complete her music therapy internship at the Fraser School in Minneapolis, Minnesota.

Rachel Sammet, a native of Evansville, is the daughter of Richard and JoAnne Sammet. During her five years at the University of Evansville, she has studied piano under the instruction of Anne Fiedler. She will graduate in May with Bachelor of Music in Music Education and Bachelor of Music in Music Therapy degrees and a minor in psychology.

While at UE, Rachel has served as an accompanist for numerous junior and senior student recitals and was a member of the Women's Chorus and Symphonic Winds. She also participated in several piano master classes. Rachel has been extremely active in both the Beta Epsilon chapter of Sigma Alpha Iota and the Music Educators National Conference chapter on campus. She has held various offices throughout

the years and during the past year was president of both organizations. In addition, Rachel has been an active member of the UE Music Therapy Association. She has attended several state, regional and national conferences in both music education and music therapy. For the 2003-04 school year, Rachel was one of the recipients of the Margery Kahn Scholarship Award. She has earned numerous other scholarships over the past five years, both from UE and from outside sources, and has been on the Dean's List every semester.

Outside of the University, Rachel has been active as an organist and pianist for Corpus Christi Catholic Church and St. Mark's United Church of Christ, where she has also been the choir director since 2002. For four years, Rachel has co-taught a music class for four- and five-year-olds in a program at Methodist Temple called Song Birds. During the past two summers, she co-taught the music skills sessions for the weeklong Evansville Children's Choir summer camp. She has spent the current spring semester student teaching at Vogel Elementary School and North High School.

Following graduation, Rachel will move to Bluffton, Indiana, to engage in a 6-month music therapy internship at Bi-County Services Inc.

Brandon Vukovich is the son of William and Abby Vukovich and the youngest of three brothers. Brandon is a native of Evansville, Indiana, and a 2001 graduate of Central High School. He is an oboe student of Elizabeth Robertson and will graduate in May with a Bachelor of Science in music management and a minor in business.

While a student at the University of Evansville, Brandon has been a member of the Symphony Orchestra and the Wind Ensemble for four years, serving as principal oboist for the last two years. Recently he was selected by the Wind Ensemble to receive the Arion Award sponsored by the local Kiwanis organization. Brandon also has participated in the Piacevole Woodwind Quintet, Concert Choir and pit orchestras for the Department of Theatre's productions of *Cabaret* (2003) and *Jane Eyre* (2004).

Brandon is a member of the UE Music Management Association and has served as its president for the past two years. In January 2005 Brandon attended the International Music Products Association's convention in Anaheim, California, as a scholarship recipient. In addition, Brandon has been a member of the UE Music Therapy Association, and he has represented the Wind Ensemble and Music Management Association on the Student Advisory Committee.

Outside of the University, Brandon is principal oboist of the Evansville Symphonic Band and has substituted on oboe and English horn with the Evansville Philharmonic Orchestra, for which he served as stage manager for the 2001-02 and 2002-03 concert seasons.

After graduation, Brandon plans to attend graduate school to earn a Master of Music degree in oboe performance.

Timothy Weisman is the son of Terry and Marie Weisman of Jasper, Indiana. He is an organ student of Douglas Reed, and in May he will complete the Bachelor of Music degree in organ performance with an emphasis in sacred music and graduate summa cum laude from the Honors Program.

On campus, Tim is the dean of the University of Evansville American Guild of Organists. Under his leadership, the group developed a recording project which funded a member-wide two-week study tour to France and Switzerland in June 2004. He serves as a rehearsal accompanist and organist for the University Choir, a position he has held for three years under the direction of Johnny Poon. Tim also accompanies the Evansville Children's Choir I under the direction of Margaret Kimberling.

Following his junior year, the University of Evansville awarded him an undergraduate research grant which allowed him to conduct a research project entitled "Studying the French Organ: Exploring Relationships among Two Historic Building Styles and Their Modern American Progeny." The grant funded travel across France to study historic instruments as well as a visit to the C.B. Fisk organ building shop in Gloucester, Massachusetts. His abstract was accepted by the 2005 National Conference for Undergraduate Research, and he presented his research in Lexington, Virginia, earlier this month.

In addition to his University activities, he is the organist at St. John's United Church of Christ in Boonville, Indiana, where he has served for the past four years. After earning his baccalaureate degree, he will pursue a Master of Music degree in organ performance at the Yale School of Music and the Yale Institute of Sacred Music.

TRANSLATIONS

Métamorphoses

II. C'est ainsi que tu es

Your body imbued with soul,
Your tangled hair,
Your foot pursuing time,
Your shadow which stretches
And whispers close to my temples

There, that is your portrait,
It is thus that you are,
And I want to write it to you
So that when night comes
You may believe and say,
That I knew you well.

III. Paganini

Violin, sea-horse and siren
Cradle of hearts, heart and cradle
Tears of Mary Magdalene
Sigh of a queen, echo.

Violin, pride of agile hands
Departure on horseback on the water
Love astride mystery
Thief at prayer, bird.

Violin, morganatic woman
Puss-in-Boots ranging the forest
Well of insane truths
Public confession, corset.

Violin, alcohol of the troubled soul
Preference muscle of the evening
Shoulder of the seasons
Leaf of the oak, mirror.

Violin, knight of silence
Plaything escaped from happiness
Bosom of a thousand presences
Boat of pleasure, hunter.

In dem Schatten meiner Locken

In the shade of my tresses
My darling went to sleep.
Shall I wake him now? Oh, no!
I carefully comb my tangled locks
Each day in the morning,
But my effort is all in vain
For the wind tumbles them about.
Shading tresses, whistling wind
Soothed my darling to sleep.
I must bear it when he is morose,
For he has suffered so long,
He may be happy or unhappy
Next to my dark cheeks.
He calls me his serpent,
Yet he went to sleep by my side.
Shall I wake him now? Oh, no!

Flammende Rose, Zierde der Erden

Flaming rose, earth's ornament,
Enchanting glory of radiant gardens;
All eyes that behold your loveliness
With enraptured amazement must confess
That a divine finger created you.

PAST GUMBERTS AWARD WINNERS

1979
Richard Dupree, Clarinet

1980
Kevin Wilson, Trumpet

1981
Wendy Davis, Piano

1982
Laura Hape, Soprano

1983
Deborah Henshaw, Piano

1984
Matthew Boatmon, Organ

1985
Mary Heichelbech, Violin

1986
Anne Wilcheck, Clarinet

1987
Matthew Baugh, Organ

1988
Tammy Porter, Clarinet
Jennifer Robb, Soprano

1989
Lee Ann Baldwin, Soprano

1990
Michelle Rakers, Trumpet

1991
Tim Robinson, Guitar

1992
Ginger Jacobs, Mezzo-Soprano
Douglas O'Neill, Organ

1993
Jennifer Statkus, Oboe

1994
Christine Teague, Mezzo-Soprano

1995
Lynn Chenault, Piano

1996
Dana Roy, Piano

1997
Carrie Nix, Soprano

1998
Bryan Pokorney, Bass Trombone

1999
Jennifer Stewart, Clarinet

2000
Ryan Delling, Percussion

2001
Brooke Jerrell, Flute

2002
David Baker, Baritone

2003
Mary Meghan Ott, Mezzo-Soprano

2004
Terry Prough, Mezzo-Soprano

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

- Bringing any food or drink into the recital hall
- Taking flash photographs
- Using electronic devices (remember to turn off your cellular telephones, beepers and alarm watches)

- Entering or leaving during the performance

- Making other extraneous sounds, such as may be caused by candy wrappers

Children who are able to sit quietly during the performance are welcome at our concerts.

UNIVERSITY OF EVANSVILLE

DEPARTMENT OF MUSIC DEGREE PROGRAMS

Bachelor of Arts in Music
Bachelor of Music in Music Education
Bachelor of Music in Music Performance
Bachelor of Music in Music Performance – Sacred Music Emphasis
Bachelor of Music in Music Performance – Suzuki Violin Pedagogy Emphasis
Bachelor of Music in Music Therapy
Bachelor of Music in Music Therapy and Music Education
Bachelor of Science in Music Management
Minor in Music Studies

DEPARTMENT OF MUSIC MISSION STATEMENT

The mission of the Department of Music is based upon the acknowledged value of art in our lives. Music performance promotes self-knowledge, self-actualization and confidence; it develops creative expression and it enhances the quality of life. The study of music, including practice, course work and research, promotes such values as self-discipline, teamwork, diligence and the efficient use of time. The study and performance of music create a sense of connection with other cultures, historically and currently, by bringing to life works of art which express deep and personal human feelings throughout the ages. In preparing students for careers as musicians in their chosen area of specialization, we achieve our mission and reflect the values expressed in the University's mission:

- By offering instruction at the highest scholastic and artistic levels to talented, committed students
- By challenging students to excellence through modeling and training
- By promoting personal and intellectual growth through the acquisition of career-specific skills, knowledge and understanding
- Through instruction that deepens students' knowledge of a broad range of cultures and an increased awareness of their own
- By promoting a sense of responsibility, service and leadership to the community across a broad range of professional settings such as business, therapy, public and private education, and arts organizations
- By being committed to a role in the personal, aesthetic and intellectual development of all students at the University, recognizing that art helps forge links between rational analysis and intuitive insight, between reason and imagination

Recognizing its unique role in the artistic life and leadership of the University and greater Evansville communities, the department serves as a resource for instruction, information, entertainment and enrichment.